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CHARLES F. ALBERT.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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Scalchi,	Sara Jewett,	Hubert de Blanck,
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Kellogg, Clara L.,—a,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
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Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
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Calixa Lavallée,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro,
Franz Abt,	George Gemünder,	Carl Faellen,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobsohn,	Van Zandt,	Carl Millocker,
J. O. Von Prochaska,	W. Edward Heimendahl,	Lowell Mason,
Edward Grieg,	Mme. Clemelli,	Georges Bizet,
Eugene D'Albert,	W. Waugh Lauder,	John A. Broekhoven,
Lili Lehmann,	Hans von Bülow,	Edgar H. Sherwood,
William Candidus,	Clara Schumann,	Ponchielli,
Franz Rummel,		

ONE of the staff of THE MUSICAL COURIER attended last Saturday night's concert of the Boston Symphony Orchestra, at Music Hall, Boston. Brahms's Symphony No. 3 (F major) and Schubert's ballet music and entr'acte from "Rosamunde" were the two orchestral numbers performed. The soloist was Rafael Joseffy, who played Rubinstein's D minor concerto so brilliantly

as to create a veritable sensation. He received five recalls, but wisely refrained from playing an encore number.

AN exchange says: "In a university in Texas the faculty consists of a father and two sons. The sons conferred the title of LL.D. on the old gentleman, who returned the compliment by making each of his sons Ph.D." As usual, New York is again able to eclipse even Texas. We have an alleged conservatory of music the head of which created himself a doctor of music, and then proceeded to confer the title also on the professors who constitute the teaching force of his institute. Next!

THE municipality of Paris will contribute 15,000 frs. (\$3,000) to the cash-box of the impresario of the Odéon Theatre of that city, under the condition that during ten matinee performances of truly good and, if possible, classic operas, 1,600 children from the public schools shall have free admission to each of these performances. Here is an example well worthy of imitation for one or the other of our philanthropic millionaires who can thus subsidize legitimate opera and help the musical advancement of the nation for a comparatively small sum.

THE latest novelty in the way of criticism comes from Cottbus, a little city in Germany, where the manager of the theatre supplied the place of musical critic and put a full criticism of the performance of "Faust" into the advertising columns of the local papers. The beauty about the criticism, and its distinguishing feature from those of the common professional musical article, is that the director bestows tremendous praise on each single representative of the cast. Why cannot we have such fun in New York? Imagine Mr. Stanton dissecting a performance of "Die Meistersinger," or Mr. Locke giving his candid opinion about the last production of "Lakme."

THE Providence Sunday Journal in its last issue publishes the following amusing paragraph:

On Thursday evening, March 11, a grand concert artistique will be given in Infantry Hall, South Main street, under the direction of Emanuel Moor, assisted by well-known talent from Berlin and New York.

Considering that Emanuel Moor is the excellent accompanist in the concert in which Frl. Lilli Lehmann, Herr Franz Rummel and M. Ovide Musin constitute the "well-known talent from Berlin and New York" by which he is to be "assisted," nobody will wonder if we think the above paragraph mirth-provoking. The provincial editor, however, is really excusable for his mistake; it was all caused through the modern tendency of exaggeration, which substitutes the title "musical director" for that plain and honest word "accompanist."

THE following paragraph we clip from the Rochester Democrat and Chronicle:

A composition by a local music teacher was sung lately at a recital given by another and supposed rival teacher. At the time of its rendition, the teacher of the class who gave the recital made a few remarks, in which he condemned the feeling of jealousy which prevails so generally among professional musicians.

We heartily indorse the sentiment expressed by the Rochester concert-giver, which does equal credit to his feelings as a man and artist. There is hardly a profession, we are sorry to say, in which there exist more jealousy, back-biting and ill-feeling than in the musical one. If more of our teachers and artists were to follow the example of this unnamed Rochester colleague, the profession would be considerably the better off for it and would stand higher in the esteem of the general public.

M. CARVALHO, the director of the Paris Opera Co mique, has now decided to give Berlioz's opera, "Benvenuto Cellini," in the place of Wagner's "Lohengrin." Berlioz's work is one of his most interesting and best written ones, but it can no more replace "Lohengrin" than Berlioz himself could replace Wagner. However, this "compromise," as one of the French papers calls Carvalho's substitution, will have the one good effect of re-uniting the different French factions, which now are all unanimous Berlioz admirers, while at the time when that great French composer was first recognized and hospitably treated in Germany, in his own country nobody cared to listen to his music. Carvalho, however, is certainly not a smart manager. An American manager, under the circumstances, would have insisted on the production of "Lohengrin," and would undoubtedly have had full houses, the unfavorable comments of the French press and musicians notwithstanding, for everybody would have wanted to see

and judge for himself of the merits of a work that has been so outrageously antagonized as was "Lohengrin" at Paris. Mr. Carvalho, however, does not seem to understand the value of free advertisements.

THE musical examples used in the analysis of Wagner's "Parsifal" in the present issue of this journal were furnished us by the Mail and Express. That progressive and ably-edited paper devoted, last week, one entire column and a half of its valuable space to a lucid and interesting exposé of "Parsifal" by its musical critic, Mr. Gustav Kobbé. It is a truly encouraging sign when daily papers of the political power and influence of the Mail and Express begin to devote so much of their space to the divine art.

The article "Parsifal as an Oratorio" was written by one of New York's best musical critics, whose special predilection is Wagner's latest work and who, by virtue of his study, knowledge and through the fact that he was present at the Bayreuth performances of the work, is particularly well fitted to write with authority on the subject.

A COMPARISON of the financial proceeds of the Thursby testimonial and the Bayreuth fund concert tends to lessen the impression that our city is gaining in musical culture. The concert for the benefit of a worn-out and absolutely third-rate singer netted \$4,600, while Herr Seidl's first-class symphony concert in behalf of the cause of Wagner did not pay expenses. This gives cause for sorrowful reflections. The same stockholders of the Metropolitan Opera House who gained amusement and money from the works of Wagner, to whose heirs they pay no author's royalties, gave nothing toward the expenses of the Bayreuth fund concert, while they contributed largely to the testimonial concert for Miss Thursby. The press, however, paid their share toward the Wagner concert's expenses, by the musical critics buying their own tickets and by hard work in the columns of the various papers. The result goes to show that though the pen be mightier than the sword, society ladies are mightier than the pen.

THE new musical critic of the World, who is to replace A. C. Wheeler, evidently is a great light, if we are to judge from the following proofs given in his criticism on the "Parsifal" performance by the Oratorio Society on last Thursday. The new oracle says of the thematic invention displayed in Wagner's last work:

"Parsifal," in a thematic sense, is something of a recapitulation of Wagner's previous work. He appears in this work to have gone back and worked out a number of ideas that he insufficiently handled in the "Flying Dutchman," the "Tannhäuser" and "Lohengrin."

The following sentence is so deep and original that we cannot understand it; perhaps some of our readers can:

No one who heard the music last night and gave the slightest attention to the orchestration can escape the conviction that Wagner up to the last continued to push the harmonic side of music into well-known regions.

The subjoined closing phrases of the synopsis will certainly afford amusement to the shades of Wagner, if they still take an interest in terrestrial things and in the estimate placed upon his former self by those in authority among the living:

The peculiar nature of the music, its novelty, its oddity and unconscionable repetitions, especially in orchestral phraseology, afforded a fair reason for the weariness of the audience, whose politeness and pride are deserving of all praise. What effect this music would have had, done as Wagner intended it, it is difficult to imagine. As it was done it exhibited the skill of a musical Cuvier rather than the art of a practised musician.

The last paragraph we reprint gives Herr Seidl sufficient cause for a libel suit against the new critic of the World, for it was not Herr Seidl, but the irrepressible Mr. Walter Damrosch who perpetrated the performance of "Parsifal" as an oratorio. The greenhorn of the World, however, says:

Herr Seidl was in the conductor's chair, and he carried the enormous work through with a vigor and a precision that elicited the heartiest admiration.

—Mr. J. Travis Quigg, the able editor of our esteemed contemporary, the American Music Journal, under the heading "American Operas," makes the following pertinent remarks:

The greatest drawback to the composition of operatic works in this country has been the impossibility of getting them produced in a proper manner. Managers would not take the risk, and consequently publishers could not be found willing to put them before the public. Hence there was neither fame nor profit in store for the composer. If the fortune Mrs. Thuber is reported to have poured out so generously for the support of the organization now performing at the Academy of Music under the name of the American Opera Company proves successful in establishing a permanent home for American opera, such as exists in Continental Europe only through governmental subsidies, it will supply that which has hitherto been lacking in this country—the incentive to inspire the creative genius of American composers by placing accepted works before the public in a suitable manner. However, notwithstanding this lack of opportunity for public production, the creative genius of American composers, native and resident, has not been entirely dormant, as the number of operas written in this country demonstrates.

"Parsifal" as an Oratorio.

"Sind Sie Maria?" fragt ich. Innerlich
Erstaunt' ich selber ob der Festigkeit,
Womit ich sprach. Und steinern und metalllos,
Scholl eine Stimm: "So nennen mich die Leute."
Ein schneidend Weh durchfröstelte mich da,
Denn jener hohle, kalte Ton war doch
Die einst so süsse Stimme von Maria!
Und jenes Weib im fahlen Lilakleid,
Nachlässig gezogen, Busen schlotternd,
Die Augen gläsern starr, die Wangen muskelt
Des weissen Angesichtes lederschlaft—
Ach, jenes Weib war doch die einst so schöne,
Die blühend holde, liebliche Maria!

WAS it, then, really "Parsifal" that we heard last Thursday? "Parsifal," that most glorious achievement of the greatest master, his soul's outpouring! Is it possible that the same work which in Bayreuth, by the æsthetic union of the artistic with the religious sentiment, compelled the rapt devotional attention of thousands, was last week the cause of tiring—nay, almost boring the large audience that listened to it? It was indeed "Parsifal," but how changed! Cut, mutilated, emasculated by the form and manner in which it was given, it was almost unrecognizable. It was like meeting an old friend in the last stages of some deadly disease, whom one had once known in the joyous bloom and beauty of youth.

That "Parsifal" given as an oratorio would, no matter how well rendered, necessarily fail to produce even a tithe of its proper effect, was a foregone conclusion to anyone knowing the character of the work. The daily press has given full-voiced and unanimous utterance to the fact that, of all Wagner's works, "Parsifal" is least adapted to concert performance; but the reason of this has yet to be fully explained.

Musicians, including even those who recognize in the Wagnerian music-drama the highest summit to which their art has yet attained, naturally find some difficulty in fully acknowledging the servient position held by music in the correlation of the separate parts that go to make up the ideal music drama. And this is true even of those who admit theoretically the necessity of music's giving up some of its old-time rights for the sake of the whole effect. When "Tristan und Isolde" appeared, a fatal blow was dealt to the chief objection urged against the music-drama as an art form, viz.: that two or more arts cannot be really harmoniously wedded; that traces of the workshop will always remain; that here will be seen signs of tinkering, there joinery. "Tristan" is an harmonious whole; no flaws can be found in it to betray its manner of casting.

Nevertheless "Tristan" is pre-eminently a musical work. By that I mean that of all the elements that constitute its make-up, music is by far the most important. The poem, simple and beautiful as it is, and thoroughly sympathetic to Wagner as his music shows, has, nevertheless, but the smallest possible share of dramatic action. It is a psychological drama. The lovers whisper their passionate fancies, the music tells us of the subtlest shades of their emotion; but they do not act. Perform the work as a drama without the music and the superior importance of the latter over the former element will be overwhelmingly evident. The fact that "Tristan" may be Wagner's greatest work (a question which posterity alone can satisfactorily solve) does not militate against the argument; theoretically, his ideal was yet to be attained. In the "Nibelungen" trilogy he did not reach it; in "Parsifal" he did.

The very perfection of the form of "Parsifal" makes its analysis most difficult. It is like pulling a rose to pieces to get at the secret of its beauty. The most important thing to notice here, however, is that the music, bar by bar, is so entirely dependent upon the drama as to become entirely inconsequential when heard apart. This assertion has been made dogmatically so often about all of Wagner's works that it is in danger of losing its proper force. But in regard to "Parsifal" it cannot be insisted on too strongly. A beautifully made and fitted Worth dress cannot be more shapeless and uninteresting when hung up in a closet than the music to "Parsifal" heard as an oratorio.

In none of Wagner's other works is there such contrast, such constant variety—in a word, such rapid dramatic action. The conception of the work is immensely comprehensive; the ruling ethical motive of the work quite as broad in scope as that of the "Nibelungen" trilogy; yet the drama reaches its logical conclusion in three acts. It is a triumph of construction. The drama is of such interest and so complete in its way that even if given without the music it would hold the unflinching interest of an audience. The music, on the other hand, is thoroughly subordinated to it. The only portions of the score that can really stand by themselves are the "Flower-Maidens" chorus, the "Transformation" music and the "Good Friday's spell." All the rest is purely relative. The effect upon a listener at Bayreuth is exactly what Wagner desired. One's attention is fixed upon the stage and the progress of the drama; not upon the music. The mind is not employed in grasping the latter; yet it produces its full effect. The volume of sound welling up from the unseen orchestra's "mystic abyss," reaches the ear and heart of the listener unknown to him, and heightens the emotional effect of the poetic mood into which the drama has already thrown him. This is no time for musical analysis but for losing one's-self in the drama. And it is only in "Parsifal" that Wagner, the artist, has won this complete and magnificent victory over Wagner, the musician. This explains why Wagnerites of the "technical musician" type have sometimes been somewhat disappointed in "Parsifal"; whereas laymen, not knowing tonic from dominant, have gone away the most impressed. And this is what Wagner meant when he looked for the most sympathetic and satisfactory reception of

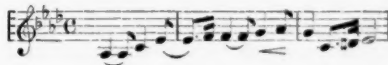
his work from the untutored public rather than from the musical profession. But, of course, to produce this effect, "Parsifal" must be seen under ideal surroundings, and in the present state of our operatic stage these can only be obtained at Bayreuth. As for the idea of giving "Parsifal" as an oratorio, it is an insult to the memory of the great master.

In one sense, the music to "Parsifal" is the most Wagnerian of all the master's work; for in none of his other scores are the results obtained from such simple means. Probably only a very few of the twenty-five leading motives from which the symphonic texture is woven could pass a satisfactory examination before an old-time eight-bar formalist. The rest are those short characteristic plastic phrases now so indissolubly connected with Wagner's name. They are truly atomic in their simplicity. No division, separation, alteration or condensation can be imagined. Yet, in their use, an almost infinite variety of form is observed. Here is the reckless, happy "Parsifal" motive, full of youthful strength and vigor:



Throughout the work, in all its numerous appearances, its form is never twice exactly the same. It is always appared with wonderful dramatic truth, according to the ever-changing mood of the poem; now in its wild, careless appearance, as indicated above, when it is jubilantly played on four horns, as *Parsifal* in answer to *Gurnemans's* question, "Bist du's der diesen Schwan erlegte?" cries "Gewiss! Im Fluge treff' ich was fliegt!" now pianissimo and slowly in minor chords as *Parsifal* in the third act makes his appearance in the domains of the Grail, no longer a "guileless fool," but enlightened and purified through pity and long-continued suffering; and finally in thundering majestic harmonies as *Parsifal* is made king.

The religious element in the work finds its chief musical expression in these three great leading motives, utilized in the Vorspiel:



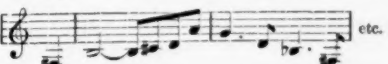
This, the motive of the holy supper, is melodically perhaps the most beautiful in the whole work. It has a secondary, quite distinct and more dramatic form, which under the magic hand of the master's instrumentation assumes a wonderfully enthralling, mystic tone. The "Faith" motive, on the other hand, as befits its significance, is pre-eminently simple, and is treated contrapuntally after the manner of the old masters, always, however, with powerful and original effect.



Its solemnity is sometimes heightened by its being cast in $\frac{3}{4}$ time. The Grail motive is, perhaps, the most unyielding in form.



Yet, even in this, some wonderful changes are made, the most startling being the transition in the first bar from the E flat major to the B minor chord (vocal score, page 255). The purity and strength of these motives is thrown into strong relief by the insinuating, snake-like motives of *Klingsor*, the representative of evil, and his magic. The former is as follows:



The *Herzleid* and *Amfortas* motives, the "Heilandsklage" motive and the *Kundry* motive, a wild downward sweep on the strings through four octaves may be mentioned as those next in importance.

Further reference to the thematic material of the score, however, would be not only unnecessary, but unprofitable, since, as stated before, its wondrous beauty depends on the art with which it is used, rather than on any inherent magic in the musical substance itself. A noticeable feature of the score is the absence of anything like display. Unlike the "Meistersinger," there is, with the sole exception of the "Verwandlung's-musik," no attempt at elaborate counterpoint; and the choruses at the climax of the first and third acts are (in strict accordance with Wagner's theories) sung in unison.

The only example of elaborate technical art is the flower-maidens' chorus, and this in its way is certainly unique. I do not know where in all music can be found such an example of consummate art in constructing a light, airy, graceful ensemble of exquisite beauty from such delicate details. There is good ground for the assertion that of all Wagner's technical work, this piece

will receive the greatest study by musicians, for while the "Meistersinger" Vorspiel is quite as wonderful in its way, we have, nevertheless, always possessed clear polyphonic writing in perfection in the works of Bach, while the flower-maidens' chorus exhibits such a peculiar method of construction, and the effect is so novel that it is almost as though a new musical form had sprung into existence. Space does not allow a description of the plot of "Parsifal," nor detailed reference to its poetic elements; and the subject is too important to be lightly dismissed with a few words. Yet, I cannot help uttering a most emphatic protest against the hasty and silly judgment of those who either from laziness or a natural dulness of comprehension condemn the drama as confused and illogical. "Hamlet" cannot be appreciated if read like a novel of Ouida's, nor is "Faust" understood without an effort. Trouble has naturally been occasioned by trying to read "Parsifal" in the light of Wolfram von Eschenbach's poem. Dramatically they have little in common. Wagner's ideas were partly original, partly culled from Christian, Aryan or Buddhistic sources, and from the philosophy of Arthur Schopenhauer. The whole myth, however, has been reconstructed in such a way that "Parsifal" might justly be called Wagner's original creation. It is pre-eminently allegorical, the leading ethical idea being that innocence born of ignorance can not successfully combat sin; salvation can only be attained through the suffering consequent to knowledge and the combat against temptation.

Of course, to give due dramatic expression to such a conception within the limits of a representation of four hours' duration much condensation was necessary. Some ideas could only be hinted at, and ellipses were here and there left to be supplied by the imagination. But no illogical idea or unmotivated effect can be found in the work.

To seek a parallel for an art-form so broad in scope as "Parsifal," uniting as it does artistic sentiment, religious emotion and ethical teaching in a whole of wonderful æsthetic pleasure, we can only look to the Greek tragedy. The Greeks gave the fullest expression to their whole inner life in the theatre, and their dramas are representative of the age in which they were produced. Our ideas are less simple than the Greeks', and our art is consequently more complex. If there is any natural and characteristic art feeling in us, "Parsifal" is its exponent. Era of science and invention though this be, who knows but that the nineteenth century may some day be called the age that produced "Parsifal"?

The following was the cast last Wednesday afternoon and Thursday evening, when the work was presented by the Oratorio Society:

Kundry.....	Frl. Marianne Brandt
Parsifal.....	Herr August Kraemer
Gurnemans.....	Herr Emil Fischer
Titirel, {	Herr Philip Lehmler
Klingsor, {	
Amfortas.....	Herr Max Heinrich
Flower Maidens.....	Mrs. Ford, Miss Dossert, Miss Klein, Mrs. Bruni, Miss Eshenbach, Miss Groehl.

Of these the only one who had the proper conception of the work was Frl. Brandt. When Frl. Brandt sang the part in Bayreuth, thorough artist though she was, it was nevertheless through her splendid acting that she made her success. In this respect she was adjudged superior to both Frau Materna and Fräulein Malten. Vocally, however, she was inferior to both. Since 1882 her voice has not improved, and she did not, therefore, appear to the best advantage last week. The mannerism to which Frl. Brandt has of late been excessively addicted, namely, of never attacking a note honestly and squarely, but commencing to sing *piano* somewhere in its proximity, and then swelling the tone as she slides up or down to the correct pitch, as the case may be, is, to put it mildly, unsatisfying. There is an instability about it that reminds one of walking on very slippery ice. Nevertheless the finish and refinement of Frl. Brandt's art made her performance interesting and perhaps the most satisfactory of all.

Owing to the sickness of Herr Alvary, Herr August Kraemer was suddenly called on to sing *Parsifal*. This, of course, exempts him personally from all adverse criticism. As an example of difficult sight-reading (for it almost amounted to that) some of his work must have been gratifying to his friends; but when it is stated that *Parsifal* (the most important character in the music-drama) remained silent for whole pages when he should have been singing; that he was frequently a whole tone off the pitch; that toward the end of the work he was almost inaudible, it may well be believed that portions of the work were not so impressive as they might have been. He was most eloquent when silent. Herr Fischer's fine voice did not appear to good advantage as *Gurnemans*. He did not seem sure of himself, sometimes articulated indistinctly, and at times seemed listless and careless. The most agreeable disappointment was found in Herr Lehmler, who sang the double role of *Klingsor* and *Titirel*. Only twice did he wander from the true pitch, the rest of his work was manly and effective. Mr. Max Heinrich sang *Amfortas* well, but with hardly enough dramatic vigor. The most effective part of the *Amfortas* music in the third act, however, was cut from the score.

By far the best work was done by the chorus. The female part of this, at least, was entirely satisfactory, and, in consequence, the finales of the first and third acts were the most effective portions of the work. The flower-maidens' chorus, however, went only fairly well at the rehearsal and badly at the concert. The intonation was good, but the rhythm shockingly loose. The voices of the six soloists were incapable of coping with the music. On the whole, but little idea of the beauty of this wonderful but exceedingly difficult number could be obtained.

The orchestra played neither better nor worse than could have been expected from the limited number of rehearsals. The strings

were uniformly good, the woodwind sadly lacking in tone-volume, and the brass deficient in uniform pitch, clearness and sonority. It would have been simply impossible even for material far better than that of the Symphony Society to have accomplished effective results, which in Bayreuth were attained only after numberless rehearsals under a drill-master not younger nor less experienced than Walter Damrosch.

The chief defects were those of rhythm and phrasing. The outlines of the motives never stood out clearly, and those numerous little beauties and details in the polyphonic combination and rapid succession of motives, the art of which is carried to the highest perfection in "Parsifal," were slurred or spoiled.

Mr. Damrosch's tempi were very open to criticism. His consistent tendency was always to hurry. The "faith" motive was taken so fast as to lose much of its impressiveness and the "Verwandlungs musik" was taken too fast by the ratio of at least one beat in five.

So much for the performance. Considering the immense difficulties, it might have been much worse, and on this account perhaps too harsh criticism should not be made. One more important point, however, must be referred to—the cuts. They were often ill-advised, sometimes senseless.

Why, for example, should the powerful prelude to the second act and the exquisite opening of the third, have been omitted? Neither of them is long and they could have been well played by the orchestra. In the first act *Gurnemanz's* beautiful narrative was omitted, though this was perhaps unavoidable. But there can be no excuse for the way in which the scene in *Klingsor's* castle was broken up. This is one of the most exciting and thrilling things Wagner has ever written, but its effect was quite lost last week, owing to the injudicious way in which it was cut. Here and there in the third act bits of music no more than six or eight bars long were taken from the score—a proceeding which saved no appreciable time and cannot therefore be pardoned. But the most flagrant sin of all was the cutting of eighteen bars in the middle of the first working out of the beautiful *Herseleide* motive, commencing "Ich sah das Kind an seiner Mutter Brust" (vocal score, page 165). This piece has quite a distinct form of its own and cannot be thus tampered with. The time saved was exactly thirty seconds.

Enough, then, of this ill-advised experiment. To those who had not seen it at Bayreuth the performance could have given no just idea of the greatness of the work; to those who know the real "Parsifal" it was painful. HERZELEIDE.

HOME NEWS.

—Charles W. Held, of Brooklyn, has just published *Militana Waltzes* by Walter A. Dolane.

—Miss Sophia Priestly, a successful piano teacher in this city, gave a concert last Tuesday night at Chickering Hall. Vocal and instrumental music was produced in profusion to an audience that seemed to be delighted.

—Good gracious! The welcome news that the banjo craze had gone West is not true. For here comes a full dressed report from Montana, to the effect that the girls there are wild over the jewsharp, and won't have the banjo at any price. More agony!

—Manager Strakosch is taking the opera company organized from the surplus artists of the American opera of New York city through the southern circuit and has given, as one of his attractions, "Carmen" in English, with Miss Annie Montague in the title-role, Miss Kate Bensberg as *Michaela*, Charles Turner as *Don Jose*, and George Fox as *Escamillo*.

—The new Harmonic Society will give the second concert of this their first season at Chickering Hall to-morrow night, when among other works Callixa Lavalley's offertorium, "Glory Blessing," will be rendered. At the third and last concert for this season, on May 12, the society intends to have the support of a full orchestra. The conductor is Mr. S. N. Penfield.

—The testimonial benefit to Miss M. L. Runyon, the elocutionist, at the University Club Theatre, on the evening of February 25, was a thoroughly enjoyable affair. Of the musical participants in the affair, Mr. Laurence Bogert executed a reverie and polka humoresque on the piano, while Mr. Carl Feininger played the violin accompaniments to his son, Master Leonel, a lad of twelve years. The Meigs Sisters Quartet sang in their own finished style a "Prayer" and Serenade, written expressly for them by Mr. C. Feininger, and one or two other selections. Mr. James Currier accompanied Miss Runyon on the organ in her excellent rendering of "The Legend of the Organ Builder."

—A concert was given at the Metropolitan Opera House on Tuesday night for the benefit of the German Poliklinik. It was well attended, mostly by our German fellow citizens, and was artistically likewise a great success. The program was varied and called for the services of a full orchestra, which under Mr. Walter Damrosch executed the "Merry Wives of Windsor" overture, by Nicolai, and a Spanish rhapsody by Lalo. The Arion male chorus, conducted by Mr. Van der Stucken, sang two part songs: "Wiengele," by Brahms, and "Ein Mann ein Wort," by Marschner. Michael Banner played the slow movement and finale from Mendelssohn's violin concerto, Frl. Lilli Lehmann rendered a recitative and aria from Mozart's "Don Giovanni," Frl. Marianne Brandt sang the "Abscheulicher" aria from Beethoven's "Fidelio," Herr Franz Rummel played Liszt's "Hungarian Fantasia," Frl. Selina Kronold was heard in Beethoven's "Ah Perfido" aria, Herr Adolf Robinson in an aria

from Verdi's "Ballo in Maschera" and Misses Walker and Campbell with Messrs. Fessenden and Stoddart in Mendelssohn's part song, "The Song of the Lark." The program concluded with a performance of Himmler's "Ave Maria" by the New York Zither Club.

—The New York Conservatory of Music gave a largely-attended concert last Saturday at Steinway Hall. Among the pupils who performed were Miss Lillie Romaine, who sang a concert waltz by Greco, and who sang in a trio with Mlle. Raoux and Miss E. G. Farrington. Mlle. Raoux, Miss Farrington, Mr. Jayorill Hanley and Mr. J. F. De Long also gave evidence of the result of the excellent vocal system in vogue at Mr. Griswold's Conservatory and Professor Vicarino in a quartet from Verdi's "I Vespri Siciliani." De Beriot's "Scenes de Ballet" was played by Mr. Otto Schreiner, violinist, with Prof. Phil. Stollewerk's excellent accompaniment. Miss Grace M. Birdsall, pianist, played Moszkowski's waltz in A flat. The New York Conservatory Operatic Club presented a handsome floral device to Chevalier Filoteo Greco, and Judge Gedney, in an address, called attention to the fact that Mr. S. N. Griswold, the president of the New York Conservatory of Music was the pioneer of the conservatory system of America, and that he had labored hard for the cause of good music and the discrimination of a proper system of musical education in this country. The New York Conservatory of Music is in an excellent condition—in fact it was never more flourishing than now.

The Baltimore Musicians Join the Knights of Labor.

AT the regular meeting of Mozart Assembly, No. 4,846, K. of L., held at their hall, corner Frederick and Baltimore streets, yesterday afternoon, thirty-eight new members were initiated, and fifteen more proposed. The assembly now numbers one hundred and twenty-six members, comprising the majority of the musicians in the city—both good and indifferent.

"What have the musicians gained by joining the Knights of Labor?" was asked a leading musician.

"It is just this," answered he. "Our union worked well enough for some, but not satisfactory for others. To illustrate: The leaders always had the advantage of the men. We had a price-list, which everybody was supposed to stick to. Some did; others did not, and if any of the leaders disobeyed any of the laws the men were afraid to bring charges against them from fear of losing future engagements, and if charges were brought the leader always had friends enough in the executive committee to have them quashed. But if one of the men had a charge brought against him, and he happened to be outside of the clique controlling these matters, he was, as a general thing, found guilty. There was also a constant bickering among the leaders. One was always trying to get some other leader's job, and this is what we hope to do away with in the Knights of Labor, for there everybody has the same chance, and, besides, we get all those musicians who used to cut our prices, and who were a constant thorn in our side, to work under the same price-list.—*Baltimore American*, February 27.

Music in Chicago.

THE Chicago Musical College gave an entertainment at the First Methodist Episcopal Church last Tuesday evening. The auditorium was crowded to its utmost capacity long before the hour for the concert to begin, and people were turned away, even the standing room being all occupied. This will sufficiently attest the interest felt by the Chicago people in the college. The program was well selected. A feature of musical interest was the song "Reverie," with violoncello and piano accompaniment, composed by Dr. Zeigfeld, president of the college.

Chicago has been afflicted *ad nauseam* with performances of "The Mikado." And "still there's more to follow!"

Mapleson has been here, and gone again. I doubt if anyone drops a tear in honor of his memory.

The Chicago Opera House Conservatory gave a successful entertainment at the Opera House this afternoon. FREDERIC GRANT GLEASON.

Allentown Correspondence.

LARGE audiences have attended the performances given here by the Emma Abbott Opera Company, "Il Trovatore," "Mignon," "Faust," in the new Music Hall. There is not a more beautiful and spacious hall in the State, seating, as it does, 1,600 people.

The Y. M. C. A. concert is due to the director of the Glee Club and of the Harmonia Octet, Mr. William S. Roth, to whose energy and perseverance the success of this entertainment must be largely attributed. Mr. G. E. Clauder fully sustained his reputation as a cellist. The piano solos by Miss M. H. Clauder were well executed and highly appreciated, as were also the selections on the violin by Prof. John I. Romig. The vocal solos by Miss Florence Riegel were well rendered and well received. T. K. H.

Music in Baltimore.

ON Saturday the third symphony concert for this season took place at the Peabody Institute. It began with Rubinstein's "Ocean Symphony." The tremendous power of this work contrasts strangely with the unmeaning, hard-worked, far-fetched production of Brahms. There is a savage originality in Rubinstein, at times rugged and uncouth and at times celestial. The execution, on the whole, was quite satisfactory, though the *andante non tanto* was not at all times clear. A work like this requires twelve first and twelve second violins—substantial musicians, not amateurs—eight violas at least, and six double basses and violoncellos to hold their own against the wind instruments in forte passages. Mr. Hamerik did the best, however, with the means granted. Mr. Harold Randolph played three piano pieces—Chopin's op. 57, No. 2, op. 37, and polonaise, op. 32, minus the *andante pianissimo*. We apprehend that in all probability the pianist stands alone with his conception of Chopin.

The prescribed round of applause was duly bestowed. The next number

was the cavatina, "Una voce poco fa," from Rossini's "Barbiere di Siviglia," sung by Signora Alida Verona (Miss Ida Myers), of Baltimore, who studied here and in Europe for years, and has sung in Italy, England, Norway and Sweden, the only Baltimore vocalist who achieved a real success. In execution she was perfect when she left here, but in dramatic delivery and stage effect she has improved much under Mme. Marchesi. Her voice has deepened and rounded. She sang exquisitely to—piano accompaniment. With an orchestra sitting round she sang with piano accompaniment! "O tempora, o mores!" "Oh, Baltimore!" The concluding number, overture to "William Tell," was played with lightning rapidity, but considerably out of tune. The people thought it was very fine. HANS SLICK.

Portland Points.

CASINO, W. H. Kinross, manager, "Billee Taylor," by Thompson Opera Company, drew crowded houses during the past week. "Patience" will be produced this week. "Faika" to follow.

New Market, J. P. Howe, manager—Cal Wagner's minstrels gave five performances during the week to good business. They make Puget Sound circuit week of February 21 and 27.

W. A. Thompson has severed his connection with the Thompson Opera Company, the company having been "leased" to the Casino management for twelve weeks from February 21.

The engagement of Mr. Willet Seaman and Miss Bebe Vining, of the Thompson Opera Company, is announced.

Mr. Edward J. Abraham has resigned the management of the Thompson Opera Company, and left for San Francisco to accept an engagement as advance agent for Kiralfy Brothers. O.

Reply to Mr. Ryan.

BOSTON, March 5.

I SEE no reason in Mr. Thomas Ryan's letter of February 20 to change the opinion I expressed about the Kneisel Quartet. I have heard chamber music for more than ten years past in Boston; I have heard the Mendelssohn Quintet Club, and above all I have heard Mr. Thomas Ryan, and without disparaging any one player or group of players and recognizing certain defects which may be easily remedied, I still consider the Kneisel Quartet to be unrivalled in Boston. For it is possible even in Boston for a quartet to make mistakes and still be the best. How can Mr. Thomas Ryan judge of the playing of the Kneisel Quartet in Boston when he is in Springfield, Ill.? He acknowledges himself that he has not heard Mr. Kneisel in quartet. With characteristic and touching modesty the Kneisel Quartet is compared to Mr. Ryan and his quartet; Mr. Ryan's arguments might have been stronger had he shown better taste and had his purpose and motives been less transparent. The other statements in my letter are questions of fact, which are not altered by what Mr. Ryan may say. Sincerely yours, SECUNDUS.

Cincinnati Scintillations.

CINCINNATI, March 4.

THE average Cincinnati should be pretty well up in piano music, judging from the many recitals we have had this winter on that favorite instrument. Of local pianists, recitals have been given by Schneider, Carpe, Andre and Doerner, and a series are now in progress by the faculty of the College of Music.

On February 15 and 16 two piano recitals were given in the Odeon by Dr. Louis Maas, the Boston correspondent of THE MUSICAL COURIER. Dr. Maas is too well known to the readers of this paper to need special commendation. He has played in Cincinnati before, and the high appreciation in which he is held was evinced by the fine audiences that he drew, and the sympathetic applause that he received even from the critics and dilettanti. May he visit us often!

Then we have had four recitals by Mme. Helen Hopekirk. The four programs rendered display great variety and show a perfect mastery of the resources of the piano on the part of Mme. Hopekirk, and our only regret is that we cannot give a more detailed report of the individual numbers.

On February 18 occurred the second concert of the season of the Apollo Club (male chorus). In some respects the concert was an improvement on the previous one, and in other respects it fell below it. At the first concert there was a general complaint that the orchestra greatly overbalanced the chorus. At this concert the two were better balanced, but it must be recorded that at times the orchestra was painfully out of tune. The chorus on the whole sustained the brilliant reputation that it has made under the skillful direction of Mr. B. W. Foley. The solo numbers by Miss Corinne Moore were superb, and it is hard to find a soloist in Cincinnati to-day who is more popular than she—deservedly, too—and every time she appears in public she adds new laurels to her bright fame. The principal choral number of the evening was Bruch's cantata, "Frithjof."

Henry Schradieck, our distinguished violinist, assisted Dr. Maas in his first recital here, and is to assist Mme. Hopekirk in her farewell concert in Boston. PLEO MAJOR.

Providential Music.

PROVIDENCE, R. I., February 27.

PROVIDENCE has been of late favored with many musical attractions, and nothing but an exceptional pressure of work and the fact that the richness of the musical season in New York has kept the columns of THE MUSICAL COURIER crowded to repletion, has prevented me from sending a few random notes ever and anon.

The last Arion concert was made up of very pleasing selections, many of them of lighter quality than usual at their concerts, but very enjoyable to the audience. Mr. Robert Bonner's series of chamber concerts has been exceedingly interesting, and the musical public of this semi-evangelized city (musically speaking) is under great obligations to him. The Liemann, Campanari and Beethoven quartets have all been heard in this series, with Miss Kehew, Mme. Cora Giese and Miss Humphrey Allen as vocalists, Messrs. Liemann, Campanari and Allen contributing artistic solos. At the last concert Mr. Bonner played delightfully in the Schumann quintet. Professional engagements made it impossible for me to attend them or I should have written you fully at each concert, but, as a brother musician, I can endorse whatever Mr. Bonner gives us.

Mrs. Sherwood, of Boston, is giving a series of delightful afternoon parlor concerts. I was fortunate enough to be present this afternoon at her second concert. The informality of a parlor concert—when it does not make itself manifest in amateurish performance, as at the extremely fashionable musicale, is usually the case—makes a delightful contrast to the strictly business-like concert in a hall. One feels unrestrained, and it is an agreeable occupation for an inquisitive member of the sex which prides itself on its ability to keep a secret to compare Mrs. A.'s parlor with Mrs. B.'s, and both with her own. But I digress. Mrs. Sherwood played a fine program with a deliciously clear touch and an artistic directness which was refreshing to one person at least. We can bespeak for Mrs. Sherwood a cordial support in her artistic endeavors, and rejoice that her playing is finding such general commendation. She was assisted by Mrs. W. B. Miller, who is the possessor of a very mellow and sympathetic voice, and who sings with extreme naturalness of expression and good method. ES DUB.

Charles F. Albert (the Elder Son).

a By J. BUNTING.

IN one corner of a Philadelphia library there hangs a small picture which represents the interior of a workshop. On the walls and from the roof hang violins and other stringed instruments in great profusion and various stages of manufacture; tools of cunning design, rare woods of choice selection, the debris of workmanship gathered in little heaps here and there about the floor, and, in the centre of it all, a single human figure, the genius of the place, the creator of its contents and surroundings. Leaning with one elbow on his work-bench, his head bowed in thought over some untried plan or some new invention, sits Charles F. Albert, the most skillful maker of stringed instruments in America.

Among workers there are two general classes; those who think and create and those who see and imitate. To the violin maker both of these qualities are necessary. It is not always that the experiences of the boy help to forward the work of the man. Yet in the case of Albert's youth circumstances seem to have continually surrounded him with influences pointing toward the one end. Not that the boy could know whether he was drifting. The steps were often taken blindly enough, but when the end, the master purpose of his life, was once reached it could be seen

1857. Skilled artisans from abroad were by no means in such demand then as later. For Charles it was a period of struggle, hard work and uncertainty. He tried numerous mechanical pursuits and became, from sheer practice, an adept in locksmithing, mathematical instrument-making, wood-carving and manufacturing of jewelry. Upon the latter calling he finally decided as his work for the future. But the outbreak of the civil war once more disarranged his plans. The establishment where he was engaged closed up and he returned to his home. By this time his father's business had considerably increased, and it was decided to keep him at home to assist in repairing violins, with the prospect of some time being able to make them.

In view of subsequent events it is curious to hear Albert say that he liked the jewelry business much better than the one which was destined to make him so distinguished. Success, however, in any line is apt to produce enthusiasm in the young, and success in his new undertaking was soon to be Albert's experience. He had now been for some time taking lessons on the violin, at first from his father, and later under the instructions of Professor Betz. The violin given him for practice was so poor in quality that he one day complained to his father.

"Very well," said he, "make a violin for yourself," at the same time selecting a very knotty, unmanageable piece of spruce-pine, not wishing good wood to be wasted on amateur effort. Albert, however, purposely blundered over his work until the material was

period his business included the repairing of pipe and reed organs, wind instruments of the orchestra, both wood and brass, and violins. But work increased so rapidly that he soon limited his attention entirely to stringed instruments.

In the spring of 1870 a brilliant violinist took up his residence in Philadelphia, where, as well as in New York, he was heard and admired repeatedly. This was Wenzel Kopta. He was then freshly graduated from the Prague Conservatory, young, ardent and brimming with generous impulses, as well as artistic ambition. Kopta very soon became a warm friend of Albert, and it was through his instrumentality that the latter was first enabled to carry out his resolution of showing New York makers what kind of work could be done in Philadelphia. Kopta was at this time the most popular violin soloist in America, and was frequently engaged at concerts in New York. The criticisms of his playing there were always favorable, but one critic, Mr. Schubert, the editor of the *Musik Zeitung*, made frequent complaints about the quality of the violin which the artist used. On one occasion, after a concert at Steinway Hall, the *Zeitung* remarked: "It is surprising that an artist like Kopta would play on such a straw fiddle."

Kopta then carried the violin to Albert for his verdict. After a careful examination the latter pronounced it a good violin if it were put in proper order. "Very well, then; do with it whatever you please." Albert made numerous alterations and at

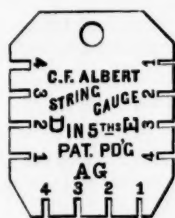


FIG. 1.

how all preliminary thought and all preliminary work were alike fitting him for his career, just as nature was busy slowly fashioning the materials of the outer world to his hands. There is a romantic fancy that the wood of the oldest and most precious Italian violins owes the music of its tones to the soft lingering of warm Italian sunsets on the forests from which it was taken while the future Amatis and Steiners were yet basking in the fresh glow of youth. And so, while the young Albert was busying his deft hands with the fashioning of toys and trinkets, the forests of America were being mellowed by the rich Indian summer days and gathering into their hearts the music which was to be set free by the same hands when their work was well learned and their purpose singled out.

Charles F. Albert was born on Christmas Eve, December 24, 1842, at Freiburg, in the dukedom of Baden, Germany. His father, John Albert, was, and still is, a maker and repairer of musical instruments. From earliest childhood the boy showed a marked aptitude for the handling of tools and the study of mechanics. While but nine years old he aided his father in such portions of his calling as he was then capable of understanding. That he had made remarkable progress for his years we learn from an incident of this period. The elder Albert had been engaged by one of the leading citizens of Freiburg to repair a rare and valuable musical clock. He took Charles with him to assist. The clock was taken apart, and the small pieces of machinery were strewn about the work-table. Young Albert's duty was to clean and oil the wheels and pinions. At this moment the owner of the clock entered.

"Great heavens!" he exclaimed, "do you allow a boy to touch such a precious work of art as that? Do you think I want my clock ruined?"

The father emphatically assured his patron that no harm would be done. But the citizen still protested. Finally Mr. Albert said, pointing to three other clocks that were in the room:

"I will take out the works of all those and mix them up. Then I will wager you a case of the best Rhine wine that my son shall put them all together again, in their proper places, in a day and a half."

The wager being accepted, the boy began his task and completed it in one day satisfactorily, and to the great astonishment and admiration of his employer.

During early schooldays the boy was very popular among his playmates on account of his more than Yankee-like skill in whittling. With his German pocket-knife he fashioned for them various trinkets and souvenirs. Growing older he became more versatile in his tastes. When the period approached for his parents to think about the choice of a profession for him they were undecided between clock and watch making and some scientific pursuit. He had, while at school, shown a great proficiency in chemistry. Botany had also engrossed his attention to a very considerable extent.

Urgent matters of the present, however, now took the place of plans for the future. During the years which preceded and followed the popular outbreak of 1848, the elder Albert, like most of his liberty-loving fellow countrymen, had mixed politics with his personal affairs. In consequence of this all immediate plans for the future were frustrated. John Albert, with his family, removed from Germany to Philadelphia.

It was not a fortunate period for emigration. The causes were already ripe which culminated in the financial crash of

spoiled, and since his father had no more condemned wood in stock, he selected some that was more suitable.

This was the coveted opportunity. The young man, now sixteen years of age, went to his task with the deliberation and forethought which have marked all of his subsequent work. He selected for his model a fine Stradivarius then in his father's hands for repairs. He took the utmost pains in copying the archings, measurements, modeling, and graduation. The result was, in due season, a violin; the maker's *opus* one, which was heartily welcomed into the violin world of the Albert shop. It was highly praised by his father, his teacher, and all who examined it. That violin is now in the hands of Charles F. Albert, Jr., a bright lad, who is treading in the musical footsteps of his family.

It was this success which formed Albert's career. It gave him a clue to the possibilities of his work. It taught him that violin



FIG. 4.

making was no lost art or buried secret, but the result of attainable conditions and calculations. We often hear it mentioned as singular that the pianoforte has passed through such astonishing alterations and improvements, while the violin has remained unchanged for centuries. But the violin has not remained unchanged; far from it. Scarcely any two violins are alike. No pianoforte maker ever studied the mysteries of its mechanism half so minutely as has the violin-builder for generation after generation planned and experimented over his outwardly simple-looking instrument. Changes of modeling, changes of gradation, changes of the merest accessories, have been rung in infinite variety. There is not a hair's-breadth of space inside or outside of the instrument which has not been subjected to experiments. And it was for work like this that the bent of Albert's mind was peculiarly adapted. He might be said to have experimented in all directions, and adapted that which was best.

During the years from 1862 to 1868 Albert continued his musical studies. For three years he was leader of the "Freie Gemeinde Gesang Verein," a chorus of mixed voices. He received instruction from Holnagel and the late brilliant cello virtuoso, Theodore Ahrend, who was his last teacher. He also organized an orchestra, chiefly amateur, which numbered at times from thirty to fifty members, and which he continued to direct for six years.

These, however, were but incidental occupations. The main lifework went on. In 1865 he quitted his father's place of business and visited the musical workshops of all the principal cities, adding to his stock of knowledge. In New York he found that instrument makers entertained a very low opinion of Philadelphia repairs, and some of them had specimens of horribly botched work posted up and duly labeled as having been done in Philadelphia. "I resolved," said Albert, "that before three years elapsed such things should no longer be hung up." We shall soon see how he kept his promise.

Returning home in 1867 he formed a partnership with F. Kellner. This, however, terminated in the following year. At this

length returned the instrument to Kopta, who was delighted at the change in its quality and appearance. Very soon an opportunity arrived for playing again in New York, and the *Zeitung's* remarks were: "At last he has an instrument such as an artist ought to have. The tone is grand and brilliant." As Mr. Schubert was a connoisseur and dealer in violins these remarks not a little amused the performer. Soon Mr. Schubert called to learn what instrument it was that sounded so well and looked so beautifully.

"That," said Kopta, "is the straw fiddle which you denounced in your paper."

"Impossible! but, if true, who has done the work?"

"Mr. Albert, a young man in Philadelphia."

"Then he is the first violin-maker Philadelphia ever had who could do so good a piece of work, and I hope to make his acquaintance."

While high-class work like this could only be appreciated by high-class judges, Mr. Albert was in other ways capable of doing services to every branch of the profession. A little earlier than this his attention had been attracted to the very general want of a superior quality of covered strings, especially the violin G for artists' use. He set about remedying this and presently thought out a method for greatly improving the sonorous quality of the string, besides inventing a most ingenious and highly successful machine for wrapping them with double wire.

Since these inventions, which have been patented, became more and more widely known, the principal violin players of Europe and America have expressed a decided preference for Albert's G strings. Kopta was one of the first to use them, and would have no others. Vieuxtemps, during his last visit to this country, in the season of 1870-71, when he played with the Christine Nilsson concert company, called on Albert to have his Stradivarius and Villaume (copy of Magini) violins repaired. He had been recommended to do this by several New York musicians, so that the "botchwork" traditions were even thus early fading out of memory. Vieuxtemps also had his bows repaired, two of them being excellent Tourtes. He also gave a strong testimonial to the G strings—first by using them at all the concerts of his American tour, and again in the following autograph letter which hangs among those of many other distinguished musicians in Mr. Albert's rooms:

After having tried and played upon the G strings made by C. F. Albert, with the greatest care, and having had my violins and bows repaired by him to my entire satisfaction, I can but praise him in all respects to artists and amateurs, feeling satisfied that the work he does is done in the most workmanlike manner.

H. VIEUXTEMPS.

PHILADELPHIA, December 13, 1870.

On his return Vieuxtemps also took a quantity of the G strings with him to Paris, and gave the strength of his great influence to aid in spreading abroad the merits of the young American. With patronage of this character, that of musicians in general was not slow to be allied. In 1871, Mr. Albert moved his business from No. 233 Arch-st., to larger premises at No. 929 Walnut-st. "Here," says he, "I commenced to manufacture violins with a firm resolution to do only the best work that can be done." His carefulness in selecting the woods for his delicate working, shows him to be a worthy follower of the old masters. In regard to this, a paragraph which appeared some half a dozen years ago in the *Philadelphia Times* is well worth quoting.

Mr. Albert gives some interesting incidents connected with his searches for desirable material. There are few readers who will not remember the

Carlo Francisco Albert Philadelphia
Faciebat Anno 18



FIG. 2.

huge log which supported the roof centre of the Canada building at the Centennial Exhibition. It was of silver spruce, just the wood used for the tops of stringed instruments. Albert visited the place again and again, walked round and round the log, noticed the perfectly straight grain of the wood, watched when and where the sunlight lingered upon it longest, and admired it generally with that tender feeling which a gardener cherishes for his choicest plant. Of course he secured the trunk, had it sawed up, and now exhibits with pride the thick slabs which lie piled against the walls of his workroom. The rings in this wood proved the tree to have been more than three hundred years old. At another time, when traveling on the cars, an old, prostrate log in a sawyer's yard caught his practised eye. It was a silver maple used only for the backs of instruments. Getting off at the nearest station he hastened back, speedily bargained for the log and had it sawed up for future uses. Even in its rough state every piece of this precious wood shows the beautiful horizontal graining which, after the laborious polish and the transforming hues of the magic varnish will one day adorn the instruments which are to be made from it. Although the planks are from two to four inches thick and four or five feet long, a smart rap with the knuckles will "set the wild echoes flying" in numberless vibrations from their long repose in the wood's deep heart.

It was at his new place of business that Mr. Albert received his first visits from Camilla Urso, Ole Bull, Wieniawski, Wilhelmj, Remenyi and other great performers, for all of whom he was called upon to do work of less or greater importance. In 1872 Albert first received a call from that most delightful violinist of recent years, Henri Wieniawski, who had already become a convert to the use of his G strings. The beautiful toned Stradivarius which the great artist played, to the unbounded rapture of American audiences, had a bad "wolf" on the G string. This much distressed Wieniawski, who was greatly attached to the instrument. Mr. Albert changed the position of the bass-bar, bridge and sound-post. When the great musician returned for his violin the "wolf" was gone. He was in ecstasies, shook hands exuberantly with Albert, kissed him on the forehead, and, when he came to his breath, exclaimed: "Young man! you have done more for my violin than any instrument maker I have ever met."

While Mr. Albert was engaged in repairing this famous Stradivarius he took occasion to make four copies of the instrument, using his own calculations, graduation and acoustic balancing. The first of these was a great success (we shall hear of the second farther on), entirely free from the "wolf," stronger in tone, and good every way. Wieniawski purchased this violin for \$300, besides placing in the maker's hands the following testimonial:

I perform a duty and a pleasure by this certificate in stating the great expertise of Mr. Charles F. Albert as a musical instrument maker and repairer, and also in regard to his making of G strings for violins. I have had the opportunity of trying his qualifications and I cannot but praise him in all respects.

H. WIENIAWSKI.

PHILADELPHIA, November 8, 1872.

The chin-mute was invented in 1874. Mr. Albert thus speaks of it: "By its use the tone of a violin can be subdued at any desirable moment. Thus very striking effects can be introduced by a very ordinary player; effects which are otherwise only heard from the most skillful performers. This mute is so constructed that it may be attached to the tail-piece of any violin with as much ease as the ordinary mute is attached to the bridge." An invention of more general importance was the chin-rest, which Mr. Albert perfected and secured by letters patent in the United States, granted in 1875. Besides the extensive sale in this country, tens of thousands of these rests have been made and sold in England, France, Germany, Russia, and other countries where the patent could not reach. While this is no gain to the inventor, he philosophically consoles himself by feeling how many people he has benefited. He made for Wilhelmj three of these rests from solid silver, one of which is attached to that player's Stradivarius. The form, purpose, and appliance of the chin-rest are now so familiar that no detailed account of this invention is needed. An unfounded objection to its use has now greatly abated, if, indeed, it has not quite disappeared. The appliance not only adds much to the comfort of the performer, but it is also a great protection of the delicate frame of the violin from the pressure of the chin.

In 1876 Mr. Albert made unusual preparations to be represented at the Centennial Exhibition. His exhibit comprised eight violins, two violas, two violoncellos, besides specimens of the smaller articles already described. In order to secure the most advantageous hearing for these instruments, through the aid of the authorities he succeeded in having a concert given in the judges' Grand Hall, which proved to possess remarkable acoustic merits. He obtained the use of this hall for three days. A platform was built, and the judges, together with a large number of guests, formed the audience on the day of the concert. The performers who volunteered to display the merits of the instruments were all musicians of national reputation; they were Messrs. S. E. Jacobsohn and Richard Arnold, violins; Charles Baetens, viola, and E. W. Reinicus, violoncello. The locality of the hall was badly suited to concert purposes, owing to the surrounding noises of every imaginable kind. The patience and diplomacy of Mr. Albert, together with special authority from officers of the exhibition, discounted this trouble to some extent. The blowing of whistles on the narrow-gauge road was suspended while trains were passing, and the indefatigable chime-ringer in the tower of the main building was presented with a complimentary ticket. In arranging these details Mr. Albert was assisted by Gen. Hawley, whose brother has been a very successful collector of rare violins.

The concert, which took place on the afternoon of July 29, was an artistic success. The attendance included the president and all the leading officials of the exhibition. Mr. Albert received the following official report: "The quartet of instruments was of exceptionally good quality and of workmanlike skill." The quartet of instruments which won for him this mark of distinction was afterwards sold to Conrad F. Clothier, Esq., for \$3,000.

The first violin of this quartet has been played on by Ole Bull, Wieniawski, Wilhelmj and other great virtuosi. When Wilhelmj first saw it in its case he hastily took it up. "What is this?" he exclaimed. "This is not yours?" He then offered \$300, again \$400 and \$500 for the instrument, and was much disappointed to find it sold. This great Wagnerian exponent was no less demonstrative in his praise of Mr. Albert's abilities than had been others of equal note whose names have been mentioned. He wrote several testimonials, in one of which he says:

It affords me much pleasure to state, after having tested Mr. Chas. F. Albert's string instruments thoroughly, I can recommend them very highly. I likewise had occasion to testify to Mr. Albert's superiority in repairing instruments by having had one of my violins repaired by him to my entire satisfaction, and I heartily indorse his workmanship and skill in every particular. As to the quality of the G string made by Mr. Albert, I consider them simply incomparable.

NEW YORK, November 18, 1878.

AUGUST WILHELMJ.

To Mr. ALBERT, Philadelphia.

In the year 1877 Mr. Albert invented and patented what is now becoming known among younger students as the "Studio" violin. This has already had a large sale, and is popular among musicians. It is also popular among their friends. The sight of this novel-looking instrument will explain why the latter is the case. Friends of struggling youthful prodigies have been known to complain against both the quality and the duration of sounds proceeding from the practising-room. By the use of the "Studio" this annoyance is removed. The pupil may play for hours, securing the same amount and the same kind of technical practice as on an ordinary violin, yet without disturbing the nerves of his family. His own nerves are also better off in cases of prolonged practice. Many who perform on the violin are unaware of the fact that, in the act of playing, the nerve-centres of the neck and chin convey very rapidly to the brain symptoms of nervous exhaustion, while the muscular activities remain unimpaired. The "Studio," with its modest tone, light frame and convenient model, and in the arrangement of adjusting the bridge to any height by the aid of a set-screw, which is very important in manipulating the muscles of the fingers, is a welcome acquisition for those who indulge in long practice.

At the Paris International Exposition of 1878 Mr. Albert was an exhibitor, taking over with him a quartet of stringed instruments of his own model, a violin copied from Joseph Guarnerius, to which he gave the name of "Columbia," another from Caspar Duiffoprugcar and one from Stradivarius. He showed his accustomed tact and perseverance in arranging for a full and fair trial of these instruments under the most favorable auspices, and in the presence of the most distinguished committee of judges which has probably ever been assembled. His friend Vieuxtemps was no longer able to play, owing to paralysis of his entire left side, but he was of valuable service in other ways, bringing Albert in communication with Professor Hollmann, the principal violoncello virtuoso then in Paris, and M. Samuel Franko, the violin virtuoso. Both of these artists volunteered to play Mr. Albert's instruments before the jury, and the result was that he received one of the first prizes among forty-two competitors, and the only one which was awarded to an American violin maker. At the close of the exposition, Mr. Albert sold the successful quartet of instruments to a Spanish merchant residing in Chili, for the same price which Mr. Clothier had paid at the Philadelphia Exhibition. The latter gentleman bought the "Columbia" violin, and the Stradivarius copy was secured by Wm. Stoll, Jr., also of Philadelphia, who is now using it in concerts with great effect. The one modeled after Caspar Duiffoprugcar is still in Mr. Albert's hands. He has declined an offer of \$1,000 for it, and does not wish to part with it. (The genuine instrument is in the hands of Prof. M. H. Cross, Philadelphia, Pa.)

During the same year Mr. Albert made a tour through Europe, visiting all the principal cities and places of interest of musical culture in France, Germany, Italy and England, in particular such where he could find collections of old Italian violins. During this tour he met with some of the handsomest and rarest specimens known.

It must also be stated here, parenthetically, that Mr. Albert received from the Novelties Exhibition, held in September, 1885, in Philadelphia, the first prize (silver medal), with the recommendation to the Committee of Art and Science for further award for violins, viola, cellos, string-gauge and bow retainer.

The string-gauge, invented and patented by Mr. Albert, although simple in appearance, is more important than it looks to be, and deserves a place in the equipment of every careful violin player. It is manifestly desirable that the strings in each set should be not only suited in their general weight to the instrument on which they are to be used, but that they should also be in proportion to each other. It is to attain this that the string-gauge is used. Figure 1 shows the simplicity of its application to the end desired. It is made to give the proportional thickness of four different sets of strings, so that their relative thickness and weight shall correspond correctly with the intervals of the fifth. After having used this gauge in selecting his strings, no good player will return to the old, haphazard way of combining sets in which they were often entirely unsuited to each other. The use of this little contrivance, which may be carried in the vest-pocket, is likely to spread indefinitely.

The reputation of Mr. Albert's work had now so enlarged his business that another removal became necessary. In 1882 he purchased the property at No. 205 South Ninth street, in the heart of the city, where he has a space at his disposal much larger and more commodious than ever before. The ground measures twenty feet on Ninth street, running back one hundred feet to Osborn street. He has already added to the improvements on this property a large workroom. This he has planned with all the pre-

cision and all the copious experience which adapt it to its uses. The space is ample. The light is admitted both from the top and sides of the room. Each tool of each workman has its appropriate place. They are of the finest texture and most delicate construction, and have about them everything else but the intelligence of those who use them.

It was in 1883 that Mr. Albert occupied these new quarters, leaving behind him the old shop, which had grown historic from having been at various times the resort of so many world-famous musicians. It was in that shop that Ole Bull, in his last visit to America, and but a few months before he died, consulted with Mr. Albert about a new form of the bow which, to the old Norwegian's enthusiastic nature, seemed likely to be indeed the bow of promise. All that is historic, however, about the old shop must now live in memory; the building has completely disappeared to make room for some more ambitious structures.

And here, in his new place, surrounded by the ever-accumulating advantages of his industrious life; with knowledge added to year by year; with greater and greater skill yet to be learned in his delicate craft; with business constantly growing and extending, we may well express to Charles F. Albert our warm congratulations, and leave with him our heartiest good wishes for the coming years. He is still a young man, although advanced so far on the line of his art work. It is with him, indeed, a life work. He thinks of little else, cares for little less; and if he should have his days prolonged to rival those of his most famous predecessor—him whose works he has treasured so reverently and studied so faithfully—those who live in that time will doubtless find him then, as now, at his bench and among his tools, seeking in his old age, as Stradivarius did, to win from the great heart of nature some new secret wherewith to adorn his beloved and beautiful art.

APPENDIX.

THE ALBERT LABELS.

It is a pity that the dishonesty of this and previous generations should have forced all cautious collectors to make light of the average labels found in violins. If honestly placed there they might have been as historically valuable as the records which are committed to the corner-stones of great buildings. But they are not so placed. If all were genuine; nay, if but a small proportion of what we see were genuine, those whose honored names they bear must have been not only phenomenally active in their profession, but phenomenally versatile as well. Good, bad and very bad violins may be picked up every hour in the day with the magic names of great old makers half hidden in the dust and cobwebs of their interiors. If the owners of these names could have foreseen this state of affairs they might have lessened the enormity to some extent at least by adopting a systematic use of labels which would have done much to check counterfeiting. Mr. Albert paid some attention to this matter from the beginning of his work. Since his violins took the prominent place which they now hold he has perfected and simplified his system of labeling so that future purchasers of Albert's violins will have some guide for their protection. To describe this system as clearly and concisely as possible, Mr. Albert's own words, with accompanying illustrations, may be quoted as a suitable close to the subject of this sketch:

"During my time of making violins I have changed the labels at different dates. In the beginning I mostly wrote them myself, the text reading simply, 'Made by C. F. Albert, at Philada.' In 1871 I adopted the label shown in Fig. 2, and the small stamp found below.

"Violins having these labels are not all of my best, as I made different grades and at different prices to suit my trade at that time. In 1880 I changed my label, as shown in Fig. 5.

"There were only seven violins made which bore this stamp, and I called them 'The seven sisters.' They are all very good and, of course, are all sold. In 1881 I adopted the label shown in Fig. 4, from which I shall never change.

Violins bearing this label are my best. From now on I intend to make no other grade than my best quality. I do herewith state that no violin claimed to be of my make is genuine unless it bears the small stamp thus:



on the centre of the back, inside, and one of the three labels I have already above given."

Music at the Archbishop's Installation.

IT was the pleasant duty of THE MUSICAL COURIER to make some mention of the musical exercises which were so notable at the obsequies of the late Cardinal McCloskey, and in like manner we must devote a few lines to the same element of the ceremonies of the installation of Archbishop Corrigan as the head of the diocese of New York, which occurred in the cathedral last Thursday. The direction of the music was, of course, committed to the care of organist Pecher and Father Lammel, the latter efficient musician taking charge of his large chancel choir of boys, strengthened by similar choirs from St. Paul's Church and St. Francis Xavier's in West Sixteenth-st. The music was naturally much less interesting than on the preceding occasion, the Votive Mass of the Blessed Virgin being sung, supplemented by a large proportion of Gregorian chants, antiphons and hymns appropriate to the occasion and ritual. Of these the "Sacerdos et Pontifex" and the well-known "Hymn of St. Casimir" showed the pains spent on the vocal material in

hand; and a "Te Deum" by P. S. Gilmore was likewise given in a highly effective style. It is, however, a very thankless task for an organist to try to produce happy musical results, vocal or instrumental, in the cathedral with such difficulties in acoustics as the building offers and with the organ and choir perched up at the end of the great central nave at such an altitude. There is this trouble in almost all Roman Catholic churches of like dimensions and architecture, but the cathedral arrangements seem to us particularly intractable.

Opera.

THE German opera at the Metropolitan closed its very successful season last week with three noteworthy repetitions of former productions, which all drew immense audiences. "Tannhäuser" on Wednesday was remarkable only on account of Frl. Lilli Lehmann's interpretation of the part of *Venus*. She sang and looked the beautiful goddess so charmingly that it is much to be regretted that she did not earlier in the season vouchsafe the public the pleasure of listening to her impersonation of a part so well suited to her abilities.

The Friday repetition of "Die Walküre," under Herr Seidl, and not, as the program erroneously mentioned, under Walter Damrosch, brought the absolutely finest and most praiseworthy performance of "Die Walküre" that has so far been given at the Metropolitan Opera-House. Everybody seemed intent upon doing his utmost. Herr Stritt was in excellent voice. Frau Krauss sang well as usual, and only Herr Fischer as *Wotan*, which part is too heavy for him, was somewhat disappointing. After the second act, Herr Seidl joined the other artists at the second recall in appearing before the footlights, when he was handed an immense laurel wreath to which were attached large ribbons in the Hungarian colors, and upon which were printed the names of the twenty stockholders of the Opera-House.

The final matinee on Saturday, when "The Queen of Sheba" was performed for the last time, had the largest house of the season, and the receipts on this occasion were above \$7,000. In the evening the heads of the various departments gave a splendid banquet to their beloved and esteemed director, Mr. Edmund C. Stanton, and thus ended a season of opera, which in point of successfulness, artistic as well as financial, has never yet been equaled in the history of this city or country.

At the Academy of Music the American Opera Company also did a splendid business. They repeated on Wednesday evening, Saturday afternoon and on last Monday night the undoubted success they scored with the production of Léo Delibes's *Lakmé*, the last-mentioned performance of which was particularly well attended, and was charitably given for the benefit of the "French Benevolent Society." On Friday night Gluck's "Orpheus" was repeated, also before a very large-sized audience. The announcements for the week are "The Merry Wives of Windsor" for to-night, and "Lakmé" for Friday night and the Saturday matinee. Next Monday the first production of Wagner's "The Flying Dutchman" will occur with the new baritone, Mr. Ludwig in the title-role, and Mr. Whitney Mockridge, tenor, as *Erick*. Monday, the 22d inst., will see the première here of Delibes's ballet "Sylvia," which will be preceded by Victor Massé's one-act opera, "The Marriage of Jeanette."

Concert Artistique.

STEINWAY HALL has not before been so crowded this season as it was on last Monday night, when a most cultivated and musical audience filled every part of the spacious concert hall. The occasion was the first of the series of "Concerts Artistiques" which are to be given in the larger cities of the United States by three of the greatest living artists in their respective spheres. Frl. Lilli Lehmann, Herr Franz Rummel and Mons. Ovide Musin. The concerts, as might be accepted *sans-dire*, and as was conclusively shown last Monday, are rightly named, for a greater artistic success in concert than was then scored has not been achieved in New York for many a season.

To begin with Frl. Lilli Lehmann, she was in superb voice, and her singing of the beautiful but difficult aria, "Märten Aller Arten," from Mozart's "Seraglio," was, in point of tone-production, delivery and technic, simply wonderful. High notes reaching up to D in altissimo were equally pure and agreeable with the B natural, two and a third octaves below, and as for scale singing and facility in trilling, Frl. Lehmann fairly rivalled the illustrious Patti. Frl. Lehmann further sang "Die Trommel Gerührt" and "Freudvoll und Leidvoll," from Beethoven's "Egmont;" "Mädchenlied," by Erick Meyer-Hellmund, and the

Chopin-Viardot Mazurka. She was most enthusiastically received and heartily applauded as well as several times recalled after the rendering of her selections.

Mr. Rummel proved himself again the great Beethoven interpreter *par excellence* in the superb reproduction of that master's lovely G major pianoforte concerto. He played with great intellectual conception, fine tone and a broad touch, while in the slow movement the tenderness of his expression was remarkable. The technic displayed in the last movement and in the two Rubinstein cadenzas was even, and in the passage work and scales of that infallibility which is so satisfactory to cultivated listeners. Herr Rummel contributed to the program also the Liszt "Hungarian Fantasia," which he rendered with powerful tone, great *bravura* and freedom. He was five times recalled after it, the house fairly rising to him, and added as an encore Floersheim's "Lullaby."

After such performances and such artists as these, Mons. Ovide Musin had no easy task before him in successfully competing for a share of the laurels of the evening. Yet he accomplished this task as is his custom. He played the slow movement from Mendelssohn's violin concerto with beautiful conception, purity and sweetness of tone, and the last movement was taken at so rapid a tempo that only a virtuoso of the first rank could carry it through to the end in such finished manner. Besides these two movements, Mons. Musin also was heard in Wieniawski's "Airs Russes," well accompanied at the piano by Mr. Emanuel Moor, and on being repeatedly recalled, he played for an encore piece Raff's "Cavatina."

The orchestral accompaniments were very satisfactorily rendered by a full orchestra under the conductorship of Mr. Gustav Hinrichs, of the American Opera Company, who is a thoroughly reliable, musicianly and experienced conductor. The orchestra opened the concert with Bargiel's "Medea" overture and closed it with Hinrichs's "Marche Héroïque," op. 14, a well-written and effectively-scored number of modest pretensions.

Rummel Recital.

THE second and last of the pianoforte recitals given by Herr Franz Rummel, the eminent pianist, occurred at Steinway Hall on last Wednesday afternoon, and was exceedingly well attended. The great artist on this occasion even surpassed the brilliant efforts of the previous recital, and his playing at times, notably so in the Bach fugue, the Beethoven sonata and the Schumann Fantasia, has not been equaled here since the days of Rubinstein. The following was the complete program interpreted on this occasion:

Prelude and Fugue, A minor Bach-Liszt
Sonata Appassionata, op. 57 Beethoven
Fantasia, op. 17 Schumann
Variations Serieuses, op. 54 Mendelssohn
Etudes, op. 25, 2d book, No. 1, A flat major,
" 7, C sharp minor, } Chopin
" 12, C minor,
Lullaby Floersheim
Intermezzo Scherzoso, op. 21, No. 9 ("La Canzonatura") Bülow
Nocturne, op. 17 Bülow
Feuerzauber, "Walküre" Wagner-Brassin
Chant sans Paroles, op. 2, No. 3 Tschakowsky
Gondoliera, "Venezia e Napoli" Liszt
Polonaise, E major,

If in the previously mentioned numbers, beside consummate technical skill, power and breadth were the distinguishing features of the rendering, in some of the smaller numbers also the poetical fancifulness, grace and daintiness of the conception and execution must be mentioned as prime factors in the perfect reproductions. Particularly well treated in this respect were the Bülow "Intermezzo," the Chopin C sharp minor study, the Brassin "Nocturne," the "Feuerzauber" and Floersheim's "Lullaby," which, through the artist's beautiful interpretation, received the honor of a redemand and was played *da capo*.

The Thomas Pops.

THE eighteenth Thomas Popular Concert on Tuesday night and matinee on Thursday last were well attended at the Academy of Music. At the former, the well-played orchestral selections consisted of Mozart's G minor symphony, the "Feramors" ballet music by Rubinstein, the string quartet variations from Schubert's posthumous D minor quartet, the "Tantelle" for flute and clarinet by Saint-Saëns, effectively played by Messrs. Oesterle and Schreurs and two of the Brahms "Hungarian Dances." The soloist was Mons. Jacques Bouhy, the newly-imported French singing teacher for the American School of Opera. He was heard in a recitative and aria from Ambroise Thomas's "Françoise de Rimini" and a scene from "Ryer's" "La Madeline au Désert." The unfortunate continuous use of the

vibrato mars the effect of the otherwise not unpleasant voice and singing of this artist. We would consider it unfortunate to have his vocal method introduced here.

At the matinee there was no soloist, but the purely orchestral program rendered under Theodore Thomas's guidance was by far the finest and most interesting one that he has so far given to his subscribers. It read as follows:

Huldigungs Marsch Wagner
Overture—"Sakuntala" Goldmark
Intermezzo, from symphony, op. 9 Götz
Mephisto Waltz Liszt
Notturmo Dvorak
(String orchestra.)
Allegro Appassionato, op. 27 Lalo
Overture—"Triumphale" Rubinstein

Symphony Concert.

THE main attraction at the well-attended fifth public rehearsal and concert of the Symphony Society, given at the Metropolitan Opera House on Friday afternoon and Saturday evening last, was the soloist, Herr Franz Rummel, who on both occasions, but especially on the evening of the concert, gave such a rendering of Rubinstein's fine D minor pianoforte concerto as falls not often to the good luck of an audience to hear. Certain it is that Rubinstein himself, whom we heard interpret this work some twelve years ago, did not infuse into it more warmth, artistic temperament, genuine feeling and power and nobility of conception, and as for technical finish and astounding velocity Rubinstein's interpretation of his own work on the occasion we heard him could not come up to that displayed by Herr Rummel on last Saturday night. The artist was warmly applauded and three times recalled by the cultivated and enthusiastic audience.

The orchestra, under Walter Damrosch, besides supplying a good accompaniment to the concerto, interpreted in a fairly satisfactory manner Gluck's "Iphigenies in Aulis" overture, Fuch's pretty serenada for string orchestra in D major, Goldmark's "Penthesilea" overture and Schumann's first symphony in B flat major. All these works have been heard here too frequently before to need synoptical comment on our part. Neither does Mr. Damrosch's conception of the same, but we cannot forbear mentioning that the scherzo of the symphony was taken too slowly, while the last movement was hurried so strongly that it was more than the players could do to cleanly execute their respective parts.

The Amicitia Orchestra.

THE above-named amateur association gave a concert last Saturday evening in Chickering Hall before an audience which filled every seat in the house and most of the available standing room.

Their program was an ambitious one for a collection of amateurs; but the manner in which the various numbers were rendered justified them in their apparently daring choice.

The orchestra is, for an amateur one, unusually large and unusually efficient. They number 20 violins, 6 violas, 4 cellos, 4 basses, 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, 1 tuba, timpani, and large and snare drums.

Many of the numbers on the program have been worse rendered by professional orchestras than they were by this society on Saturday.

The greatest interest settled on the new overture, written for this concert by Mr. Johnstone, the conductor of the organization. Mr. Johnstone is still a very young man, but has, as this work shows, great talent. As is natural with so young a writer, the influence of the masters he has been studying was very apparent in his composition; but the resemblances never became plagiarisms, and there was enough strong and original work to show that the young composer has, if he persists, a fine future before him. The themes are bold and striking, they are skillfully used (the contrapuntal devices being frequently ingenious as well as effective), and the whole is richly and effectively scored. The organ is more frequently used in response to the orchestra than in combination with it. In form the overture is quite perfect, having its decided first and second parts and coda; but there is no sign that the form has ever acted as a restraint upon the composer. It is altogether a work well worthy of production by some recognized orchestra.

Miss Florence Mangum was the singer of the evening, Mr. Max Bernheimer the solo violinist, and Mr. Caryl Florio took part with Mr. Johnstone in a composition for two pianos, Mr. A. T. Schaffler conducting the orchestra for that number.

The orchestra owes its efficiency to its present conductor, and when it is said that it plays with due regard to *nuances*, anyone who has ever had anything to do with amateur orchestras will realize how great that efficiency must be.

The society would seem to be in a flourishing condition, as it publishes a list of 235 members, active and passive. If it can do always as good work as that of last Saturday it deserves all the success it can get.



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THE MUSIC TRADE.

IN a quiet way there is some trouble in Boston factories on account of a demand for an increase in wages. One piano manufacturer has just made a compromise with his men, and another large house is considering a demand just made by the men.

WE have an inquiry from Minneapolis asking, "Is there such a factory," and referring to a piano called "Schuman." We reply by stating that there is no such factory, and that a piano stenciled "Schuman" is, in all probability, a stencil fraud made by some manufacturer who knows that it is so poor a job that he himself is ashamed to put his name on it. It is no doubt a cheap piano. Parties in Minnesota who have purchased "Schuman" pianos should communicate with THE MUSICAL COURIER.

DECKER BROTHERS.

A Series of Remarkable Letters to "The Musical Courier."

IT occurred to us recently to address an inquiry to each of the firms mentioned below, using as subject matter the firm of Decker Brothers and their product, the Decker piano. The inquiry was not a general or leading one, but a special and definite request to formulate in a reply an opinion not only of the Decker piano, but of the character and system of Decker Brothers; and also the result of the experience of each of the firms which have had dealings for many years with this house, and which have sold thousands of Decker pianos.

In reading the replies printed below it will be noticed that they are signed by the large representative firms of their respective sections, that these representative firms occupy leading positions not only in the music trade, but also in the commercial sphere in which they operate; that their candidly expressed opinions are not only the results of deliberation, but of experience, and that they would never attach their names to any document the truthfulness and accuracy of which could in the least be doubted.

It will also be observed that some of the writers, not satisfied with a mere courteous reply to our inquiries, have added analyses, going into elaborate detail, which will be studied with interest by our readers.

In view of all this it is hardly necessary for us to add our opinion or endorsement to these important communications. They speak for themselves, and afford another opportunity to the musical world and the music trade to value at its true import the splendid instruments manufactured by Messrs. Decker Brothers.

OFFICE OF SANDERS & STAYMAN,
BALTIMORE, Md., February 2, 1886.

Editors Musical Courier, New York:

In reply to your favor relating to Decker Brothers and their pianos, we would say—First, That their pianos are strictly first-class in every particular, and that we have had the greatest possible satisfaction in handling them. Second, the house is high-toned, honorable and liberal in its dealings in the highest degree. Third, Messrs. Decker Brothers give absolute protection to their agents in regard to the territory given them. In a word we consider their house a model and one whose methods must necessarily exercise a good and healthy influence throughout the entire trade.

If "piano men" were generally to conduct business upon Decker Brothers' principles, there would be more among them booked for heaven than there are likely to be with the policy at present in vogue with many of them.

Yours very truly, SANDERS & STAYMAN.

OFFICE OF WILLIAM G. FISCHER,
PHILADELPHIA, Pa., February 3, 1886.

Editors Musical Courier, New York:

Yours of the 1st inst. is before me. In answer will say that I have a very high opinion of Decker Brothers' pianos.

Indeed, I believe they make the best work in the construction of their instruments of any made. They are, as men, straightforward in their dealings. They are kind, liberal, entirely truthful, and I have found them ever ready to grant all reasonable requests. Our relations are most cordial.

They have not only my confidence, but my warmest esteem and friendship.

In regard to the tone and touch, &c., of their pianos, I will say that I consider them unequalled. Yours truly,
WM. G. FISCHER.

OFFICE OF DEZOUCHÉ & ATWATER,
MONTREAL, CANADA, February 5, 1886.

Editors Musical Courier, New York:

Your favor of 1st inst. to hand. It is almost expected that the agent of a particular piano will give an interested opinion when asked of its excellence; at all events he can hardly be expected to belie his own choice—first expressed in the very act or fact of selecting it to represent the standard he has set up.

We had a good opinion of Decker Brothers' pianos when we obtained the agency. We were assured the house bore a high reputation for fair dealing, for scrupulous exactness in protecting agents in their territorial rights, and for an enlightened system of doing business—free from the cast-iron rigidity which some houses think it wise to adopt. There is an old proverb which says, "A wise man sometimes changes his mind; a fool never will." Our mind has changed considerably since we handled our first "Decker," changed from opinion to conviction, from a simple belief to a well-grounded faith, experience having shown us that the smallest detail in their manufacture is attended to as conscientiously as the most important, that the tone, if possible, has improved in depth and purity, the action in ready response, and that the whole system of the Decker Brothers' factory is founded on the word progress.

In their commercial dealings we have always experienced the utmost fairness, and, judging by our experience, we would just as soon have their word as their bond. Yours truly,
DEZOUCHÉ & ATWATER.

OFFICE OF D. H. BALDWIN & CO.,
CINCINNATI, Ohio, February 6, 1886.

Editors Musical Courier, New York:

In reply to your favor of the 1st inst., it is a pleasure for us to say that we have uninterruptedly for more than twenty-two years been handling the Decker Brothers' pianos with great satisfaction to ourselves and to our customers.

In fact, we have the honor of being the first house to sell the Decker Brothers' pianos after the manufactory was started. In all that time our relations have been of the most pleasant nature, while the pianos and the business of Decker Brothers have shown their conscientious adherence at all times to the highest standards. Yours truly,

D. H. BALDWIN & CO.

OFFICE OF KOHLER & CHASE,
SAN FRANCISCO, Cal., February 10, 1886.

Editors Musical Courier, New York:

Yours of 1st inst. received, and we cheerfully comply with the request made therein. The bare mention of the name Decker Brothers or their pianos is enough to command our prompt attention and ensure our deepest interest. So long have we been their representatives, and so long identified with their business on this coast, that here their name and fame seem to belong to us, and in an especial manner appeal to our business pride. An expression of our opinion of their instruments will perhaps read too much like an advertisement, so prone are we all to fall into that style of statement when the merits of "our pianos" are called in question.

The simple fact, however, is, their pianos are second to none here in popular favor, and with a very large class of our cultured musical people they are the first choice, and we think the prevalent idea among those best able to judge in such matters is that the Decker Brothers are more careful in the selection of material and in all details of workmanship than other first-class makers, and consequently, everything considered, make a much better piano.

The consequences of this extreme carefulness are far-reaching, and affect in a greater or less degree beauty of finish, the nice adjustment of all the parts, the touch, tone and necessarily the durability, of the instrument in its entire completeness. All manufacturers doubtless stand by their guarantees, but in their own way and in their own time, and here is just where Decker Brothers have more than met our expectations, inasmuch as they have always conceded that it was proper and right that we should expect and demand that every Decker piano should be as near perfection as money and skill could make it. No men could be more patient in hearing complaints or more prompt in satisfying every just claim, not reluctantly and in the manner of bestowing a favor, but cheerfully and promptly as in the performance of a duty. Our territorial rights have always been fully recognized, and nothing has ever occurred to mar the pleasant relations existing between us these many years. Their excellent system in the management of their extensive business, their care and watchfulness, so constantly exercised in the interests of their patrons, and their generous concessions in all matters arising from business complaints, leave the agents no opportunity to grumble or cause of dissatisfaction. And so we could go on page after page,

but enough has been written to show our opinion of Decker Brothers and their pianos. Truly yours,

KOHLER & CHASE.

OFFICE OF ESTEY & CAMP,
CHICAGO, Ill., February 12, 1886.

Editors Musical Courier, New York:

Your favor of the 1st came to hand during my absence at St. Louis.

In reply to your inquiries would say that we have always found Decker Brothers honorable in all their dealings, and always reliable in whatever statements they make. We have the utmost confidence in their integrity. All we have to say in reference to their pianos is that they have made us more friends with the musical profession and amateurs than any other piano we have handled. Yours very truly,

Dictated by I. N. Camp. ESTEY & CAMP.

OFFICE OF THE KNIGHT-McCLURE MUSIC COMPANY,
DENVER, Col., February 13, 1886.

Editors Musical Courier, New York:

Yours of the 9th inst. received. We regard Decker Brothers as very honorable, upright gentlemen, a first-class firm in every respect, and treat their agents with every courtesy due them. Yours truly,

THE KNIGHT-McCLURE MUSIC COMPANY.

GREENER V MORRISON.

IN our last issue we briefly stated that serious dissensions had arisen between Jacob Greener and his former patent lawyer, Ralph W. Morrison, both of Elmira, N. Y., and that the former had the latter arrested and placed under bonds on a real estate transaction. On Saturday last Mr. Morrison succeeded in convincing the Supreme Court of the groundlessness of Greener's charges, and the order of arrest against Morrison was accordingly vacated with costs by the court.

We understand that Mr. Morrison now intends to turn the tables on Mr. Greener, and will sue him for heavy damages.

WE are enabled to state officially that Messrs. Sohmer & Co., the popular piano manufacturers, have decided to purchase a large tract of land in Long Island City, and intend to erect an extensive piano factory on the East River front. It is probable that the negotiations for the purchase of the land, which have been pending, are by this time closed, provided no better location than the one considered has, in the meanwhile, been offered to the firm.

A PIANO manufacturing firm in this city doing an excellent trade will soon enlarge its business, and the partners will form a stock company. A block of the stock will be for sale, but only under certain conditions and with reservations which are necessary to make the future of the company still more successful than the firm has been in the past. It is not intended to simply dispose of a block of the stock for an increase of capital, for that could readily be accomplished. The purpose is to interest one of the many Western houses, and here is an opportunity for a firm which desires to take the control of a large Western territory, say the whole West, and push the piano made by the New York house in question.

Any Western firm joining this New York house as stockholders would virtually be engaged in piano manufacturing and would escape the odium attached to much of the present surreptitious stencil business in the West.

The scheme is an excellent one and it is submitted to the consideration of Western houses which are not as intimately associated with Eastern firms as some of their competitors. A bona-fide interest in a New York piano manufacturing company is of immense advantage to an active Western dealer who can manage large territory.

Address communications to this office. Only such will be noticed as are genuine.

Notice.

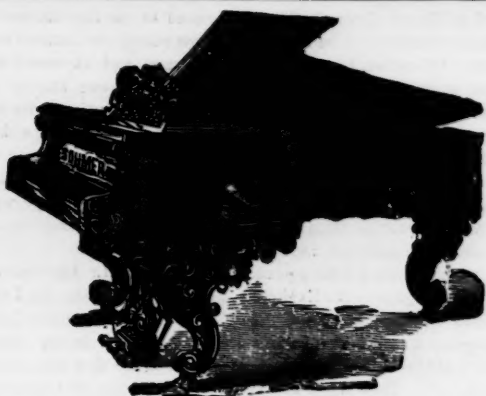
EASTON, Pa., February 23, 1886.

Editors Musical Courier:

THE firm of Lawrence Brothers, manufacturers of organs, has this day been dissolved by mutual consent, and Ph. J. Lawrence, who has always been at the head of the above firm, will continue the business at the same place. All accounts due the firm should be paid to the undersigned without delay. Thanking the patrons of the firm for their trade and goodwill in the past, I promise to keep up the high grade of organs heretofore made, improving them from time to time, and hope by fair dealing and first-class goods to merit a continuance of the trade. Very respectfully,
PH. J. LAWRENCE.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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PRESIDENT: A. A. STANLEY, 10 Pallas St., PROVIDENCE, R. I.
SEC. - TREAS.: THEODORE PRESSER, 1004 Walnut St., PHILADELPHIA.

TENTH ANNUAL MEETING,
June 30, July 1 and 2, 1886,
— AT —
TREMONT TEMPLE,
BOSTON, MASS.

Official Report of Ninth Annual Meeting, containing Lectures, Discussions, List of Members, &c., will be sent for 25c. by a dressing the Secretary.

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IMPORTANT FROM LONDON.

The Smith American Organ and the International Inventions Exhibition.

WE recommend a careful perusal of the following important communication from Mr. E. P. Hawkins, the London representative of the Smith American Organ Company, of Boston:

59 HOLBORN VIADUCT, LONDON, E. C.,
February 15, 1885.

Editor Musical Courier:

It is perhaps late in the day to enlarge upon the series of aggravations and disappointments incurred by many exhibitors at the International Inventions Exhibition recently held in London. Wounds will rankle despite the philosophic attempts of those injured to make light of the cause, and for many years there has been no perpetration of injustice and wrong to equal that of this exhibition, the results of which are more notorious than commendable. No one will impute conscious unfairness of judgment to any of the gentlemen connected with the control of the committee questions, but prepossession—not to say prejudice—exists in every mind, no matter how thoroughly balanced it may be, and a really honest conviction of faith may be colored by circumstance and feeling, and that preconceived opinion is a bar to impartiality no one will deny.

I purpose showing that the several gentlemen appointed to adjudicate upon the merits of certain productions should have been disqualified, and that they were "expert" only in so far as their knowledge extended to the use of musical instruments, and in no sense (with one exception) to the practical methods by which music as an art is made possible. I shall show also that those appointed for the allotting of spaces performed their labors in a one-sided manner, scattering square feet with prodigality from one hand, while the other doled out to anxious applicants a few parsimonious inches entirely incommensurate for their required purposes. Respecting this latter remark I may say that a distinct charge against the committee for distributing space may be formulated.

The Smith American Organ Company, which I am honored in representing in Great Britain and Europe, duly received a blank form of application for space, and it was immediately filled in according to instructions, floorage being asked for sufficient to enable us to display about fifteen organs—I do not recall the exact figures given at the time. After a considerable delay—which was no doubt unavoidable—we received a scale diagram, showing that the company had been allotted a space 10 x 4 feet. It needs no mathematical knowledge to perceive instantly that such limited dimensions precluded the possibility of any display whatever of organs with an average measurement of ten square feet on the base. In point of fact, we were just able to squeeze two instruments into this space, leaving no room for a bench, so that visitors desiring to examine our organs were obliged to stand in the aisle and press the blow-pedals with one foot—a most unsatisfactory necessity both for the player and for the instrument under inspection. Manifestly I thought it wise to appeal and the following letter was sent:

To the Secretary International Inventions Exhibition:

DEAR SIR—We only received your advice of the allotment of a space of 10 x 4 feet for the exhibition of our organs at the coming display at South Kensington. The very narrow limits assigned are a source of difficulty to us, as we had made preparations for showing a large number of instruments, it being our aim to make a very attractive exhibit and one commensurate with the importance of our reputation as the leading manufacturers of reed organs in the United States. You will readily observe that the extremely limited nature of our space is quite insufficient for the proper carrying out of our aims, and, while we have no wish to be in the least unreasonable in our desires, we think that a more ample scope should be allowed us, and we submit the justice of our request to your favorable consideration. We had calculated to display from ten to fifteen organs of various designs, and the space now assigned us prevents the exhibition of more than one large or two small instruments. As we have several specialties in our list, we trust that an opportunity may be allowed us to make them better known than they are at present.

Submitting the above points to your favorable notice, we are, yours very truly,

THE SMITH AMERICAN ORGAN COMPANY.

To this letter I received the annexed answer from Sir Philip Cunliffe Owen:

SOUTH KENSINGTON, S. W., March 12, 1885.

DEAR SIR—In answer to your letter of the 10th inst. I beg to inform you that at present it is impossible to grant you any additional space, but, should an opportunity occur, your request will receive immediate attention.

I am, dear sir, yours truly,

EDWARD CUNLIFFE OWEN,

B. P. Secretary.

E. P. Hawkins, Esq., the Smith American Organ Company,
59 Holborn Viaduct, E. C.

On the receipt of this reply I wrote again, asking for a personal interview that I might be afforded an opportunity of expressing more in detail the nature of our requirements, and I was referred to Mr. Alfred Maskell, the musical superintendent of the exhibition. Applying to him I was granted an appointment the following week. I called as arranged on Mr. Maskell, who accorded me every courtesy and attention. After listening to my plea for an extension of space, he took from his desk a roll of architect's muslin covered with colored diagrams to a scale, and displaying the various sizes and positions of the spaces allotted to different exhibitors. He showed me the diagram of the large hall devoted to piano exhibits and a smaller one, embracing the annex for the display of American organs and of harmoniums. He pointed out the squares granted to the Mason & Hamlin Organ Company

and to Messrs. Estey & Co., and proved to me that the actual measurements for these firms was almost exactly the same as our own. Of course, I could no longer demur, and expressed my opinion that so long as we were placed on the same footing as these justly eminent houses we could find no further cause for dissatisfaction. Having a decided dislike for the annex, which was merely a roughly constructed shed, I asked if it would be possible to secure space for our exhibit in the larger and infinitely superior hall adjoining. He gave me his solemn assurance, and I do not question his sincerity, that no reed organs would be allowed in the main hall under any pretense whatever.

Thanking him for his politeness, I withdrew. In due time we sent two organs to the Exhibition, and on the opening day I observed with great concern that the Mason & Hamlin Organ Company had forsaken the small space allotted them in the annex and had blossomed into a splendid display in the best part of the main hall. Their stand was really very handsome, and the location no better than their merits as manufacturers fully entitled them to. Messrs. Estey & Co. occupied the part as shown on the diagram. Messrs. Clough & Warren displayed four or five organs, and next to them was a vacancy which they were afterwards so fortunate as to absorb, so that they eventually showed about ten or a dozen organs. It will thus be seen that two companies succeeded in acquiring far more room than I was assured it was possible to secure, and I can only suppose that Mr. Maskell had been misinformed at the time I saw him, but to all my inquiries respecting the permission to Messrs. Mason & Hamlin to exhibit in the main hall, I could get no information. No other reason can be assigned for this special mark of favor but that the same influence which procured many medals (of which I shall speak), was thrust upon them and lifted them at once from the American organ barn annex into a location of special importance and value. The same firm that exhibited the organs of Messrs. Mason & Hamlin, also exhibited the harmoniums of Victor Mustel, of Paris. These instruments were placed in the pianoforte gallery, although all other harmoniums were, under the rules of the exhibition, relegated to the comfortable, leaky, draughty stable occupied by the other organ and harmonium exhibits. And a word here respecting the accommodation for the organ display will be appropriate. No instrument is more quickly subject to trying changes than the organ, yet these sensitive productions were exposed in a narrow shed with doors at either end, creating strong draughts of air; the roof was an absurdity in corrugated iron and glass; through the interstices in the iron came the rain, and through the glass poured the hot-house rays of the sun, while the clouds of dust continually floating now and then disappeared when the dirt on the floor was converted into a mucilaginous slime by copious showers of water from a sprinkling-pot. If the organs shown in this annex survive the damaging varieties of test to which they were exposed the makers should give a life guarantee for each instrument; if they could stand the first test the ability to stand the latter is indubitable.

The exhibition progressed. In due time certain forms were dispatched to the exhibitors requesting them to furnish the names of one or more gentlemen to act as jurors. The names of musical experts and of men practical in manufacturing were asked for. This method practically resolved itself into a popular vote, and this was what the exhibitors desired, and would have had, but that their wishes in several particulars were overridden. I recall clearly that a memorial was passed through the American organ trade, asking that Mr. James Hillier might be appointed on the jury to judge of this class of goods, but for reasons which no one has ever discovered, this plaint was ignored. It is a pity, too, for this gentleman being a practical maker, was far better qualified to pass a correct opinion upon organs than any one of the jurors selected. For months the exhibitors were occupied—when not otherwise engaged—in wondering who the jurors might be. Finally their patience was rewarded, and the names of several prominent organists were made known, gentlemen above suspicion and of unquestionable probity, with one exception, it is whispered. One really practical and expert juror was ill during a great part of the jury's progress through the buildings, and many considerations were weighed in his absence. They were thus deprived of the only member capable of pronouncing upon mechanical inventions with any degree of correctness, or with a just estimate of the value of the devices for improving the interior of pianos.

As a sort of supplement to the jury there was appointed a committee of advice, but I am not certain how the appointments were made. This committee, as far as I have been able to ascertain, was composed of three gentlemen—Mr. A. J. Hipkins, for twenty-five years a member of the great firm of Messrs. Broadwood & Sons; a Mr. Hill, maker of violins and an undoubted master, and Dr. Stainer, of St. Paul's Cathedral, an organist of world-wide repute. It appears from a letter, just published in the *Standard*, in reply to a categorical summary of charges made by the Messrs. Brinsmead, that the opinion of the jury was submitted to this superior council (which, by the way, was not nominated by the exhibitors, but sat as an independent and arbitrary power above to judge of the jury's reports), and that the awards were not the result of the jury's unanimous decisions, but of this extraordinary court. Now, the questionable value of the awards is discerned when it is explained, that all three of the gentlemen composing this committee of advice were not at all disinterested in the results of the honors to be conferred. Two were exhibitors and the third had published an important work for the Mason & Hamlin organ. The first two were, without question, in a position of doubtful propriety, their natural bias inclining them to favor their own productions. The third could not help an unconscious prepossession, as the instrument for which he had

penned a table a work would necessarily have become a favorite, he having made a special study of it. Every candid mind will admit that familiarity with any particular instrument will bring a favoritism, which may be an involuntary cerebration, unless, indeed, the instrument being of that grade where familiarity would breed the proverbial contempt, which, in this instance, was an impossibility. Surely these three gentlemen were unfitted to establish an ultimatum. This confession by the juror in the *Standard* determines conclusively that the popular vote of the jurors was overridden by the superior committee. Then, what are the awards worth?

Time passed on, and the jury announced that they would visit our section on a certain day, and I attended personally to explain the special and remarkable features of a *connoisseur* organ. Wasted time! The jury passed from a pipe-organ of tremendous power and scope direct to our stand. On this one occasion we were permitted to place a seat in the aisle, and as the platform was raised from the floor we made use of a borrowed soap-box, on which we secured our organ bench. Such of the jury as then desired to try our organs were thus made comfortable. *Everyone that examined our organs is a pipe-organist*, and after searching through the intricate wonders of an instrument containing several thousand pipes, they viewed with disfavor what they regarded as an impertinent imitation. Their lack of interest was so marked that more than one of our neighbors commented upon it, and their neglect to show us proper consideration was so manifest that I protested on the spot that they were not discriminating with justice. It needed no perspicuity to know that our exhibit would pass from their minds almost immediately. The result justified our apprehension, but it seems that we were remembered only just enough to be afterwards chagrined with the award of the lowest order. Had we received a fair consideration we might have been satisfied, for we should then have felt that any low order of merit in which we might have been placed was the result of an error of judgment, but as the matter stood it was peculiarly aggravating, because we were grossly neglected. As it eventuated, I am sure that the medal was as much the result of chance as of opinion. This is all the more plausible when I relate that medals appeared to have been scattered about in the most perfunctory manner, and that others were wrongly awarded. One gentleman, who neither catalogued nor exhibited his invention, received a gold medal; a second was given a gold medal for exhibiting improvements in watches, while the inventor and patentee was entirely ignored, although he both catalogued his inventions and incurred the trouble and expense of maintaining a stand for six months; a third was sent a silver medal for music-stools, and as he exhibited nothing of the kind, he is decidedly amused by the unexpected gift. Many of the other prize-winners had not invented nor patented improvements since 1862, yet the prospectus of the exhibition in the *London Gazette* establishes beyond question the purpose of the exhibition to be a fair judgment for awards to those important inventions and improvements since 1862. Another clause says: "Where more than one award is made to the same exhibitor he will receive only one medal of each kind." That this rule was departed from will be shown hereafter.

The leading firms that received gold medals were Broadwood, Hopkinson, Kirkman, Schiedmayer and Steinway. The pianos of the last-named firm were by far the finest in the exhibition, and in speaking of this American firm I may add that much regret has been expressed that the Messrs. Chickering refrained from exhibiting or competing for the honors that awaited their achievements. Schiedmayer's is a wealthy German firm, whose pianos find a ready and large sale in England. The Broadwoods are the parents of piano making in England, and for generations have held a powerful position. In their conservative country they still maintain their supremacy in name, which time has not disturbed, though many rising and modern manufacturers are believed to have eclipsed them in the science of piano construction. As the representative firm of the country, the certainty of their being awarded high honors was never for a moment in doubt. It is invariably the case where this firm exhibits that they secure one of the highest awards, and in a government exhibition nothing less could have been done. I should like to see their pianos in an American exhibition. But they are too wise to send them across the water for competition, or even for display. Especial honor also awaited this firm in the presentation of a medal of the Society of Arts, which is a distinction conferred only for extraordinary merits—inventions or longevity. Steinway was honored with the same medal for the two former reasons, but why the Broadwoods should have had one, too, is a mystery, unless it be for the third reason named. Unfortunately for themselves, the Collards placed their exhibit out of the pale of competition. Had they competed there is no doubt that they would have won one of the medals, and some other English firm would now be unable to advertise "gold medal" or other mark of "honor."

Much dissatisfaction was expressed because Mr. Hipkins was permitted to act on the committee of advice. It is an unfortunate circumstance, as many of the chagrined exhibitors of pianofortes insist that a certain "bending of conscience" actuated his decision. A maker can scarcely avoid awarding himself all the honors within easy reach! For my part I believe he judged as equitably as any man could judge when not disinterested, but it is beyond human forbearance to admit that one's own children are not the best in the world. A parallel instance, and one which aroused equally great displeasure, is that of Mr. Chappell, who acted as a member of the music committee, while exhibiting the productions of no less than three makers for whom he is agent, as well as four classes of instruments of his own manufacture.

Mr. Frank Chappell, of Messrs. Metzler & Co., exhibited the harmoniums of Mustel and the organs of Messrs. Mason &

Hamlin, and it is averred that the family interest, as "blood is thicker than water," had a certain weight in determining the awards granted to this firm.

Mr. Hill, of Messrs. W. E. Hill & Sons, exhibited a lot of violins, violoncellos, &c., and his firm was awarded two gold medals.

Messrs. Brinsmead & Sons, notwithstanding their claims of many and vastly important inventions, were awarded a silver medal only. They have protested, I believe, unsuccessfully, against the injustice of this decision, and as this firm is the most active and progressive among the English makers, the warmest sympathy has been expressed for them. They have tabulated the series of awards to the several firms just spoken of, and prove to the satisfaction of many that the awards as given can be employed in such a manner as show an equivalent of no less than twenty medals divided among these three firms. Appended is their estimate the use of the medals:

MEDALS AWARDED.

	Gold Medal of the Society of Arts.	Gold Medal.	Silver Medal.	Prize Medal.
John Broadwood & Sons.....	1	1
S. A. Chappell, Esq.: Oboes..... 1
Corn Anglia..... 1
Bassoons..... 1
Clarinets..... 1
A. Morton..... 1
Do. Agencies: Albert, of Brussels. 1
Courtois, of Paris..... 1
Chappell & Co. Metzler & Co.: Proprietor, Frank Chappell, Esq., nephew of S. A. Chappell, Esq.....
Agency, Victor Mustel..... 1
Mason & Hamlin..... 1
Hill, W. E., & Sons: Violins..... 1
Violoncellos..... 1
Violins..... 1
Violoncellos..... 1
Bows..... 1
Totals.....	3	14	1	2

Thus, Mr. Frank Chappell received one gold medal for his

award coming in their direction. When the information was received it was humorously suggested that all hands indulge in festivity and a holiday.

The dubious results of the pianoforte awards to English firms extended also into the American organ department. The only medal for organs, excepting that to the Mason & Hamlin Organ Company, was awarded to the Smith American Organ Company. When the official notice of the award of a bronze medal was received the following letter was sent, and as the incidents in connection with the jury's visit were very fresh in my mind when I wrote, the facts therein stated are no more nor less than the gospel truth:

November 6.

H. Trueman Wood, Esq., Secretary to the Jury Commission:
DEAR SIR—We note in your advice this morning that the Jury Commission have awarded a bronze medal for our productions, and we take the earliest opportunity of protesting against the injustice they have done us in placing our instruments in this low grade of merit. We do not know that an appeal against this decision will avail anything, but we earnestly pray for a reconsideration of the point in question. For the past thirty-three years we have occupied a position second to none among the high grade of American organ makers, the right to this position being endorsed by many eminent and competent judges in various parts of the world; that the jurors should at this late day relegate us to a low order of production is an insult to our pro-

the same asinine deportment on the part of the jury was also discernible in other parts of the exhibition, but of that I have no knowledge.

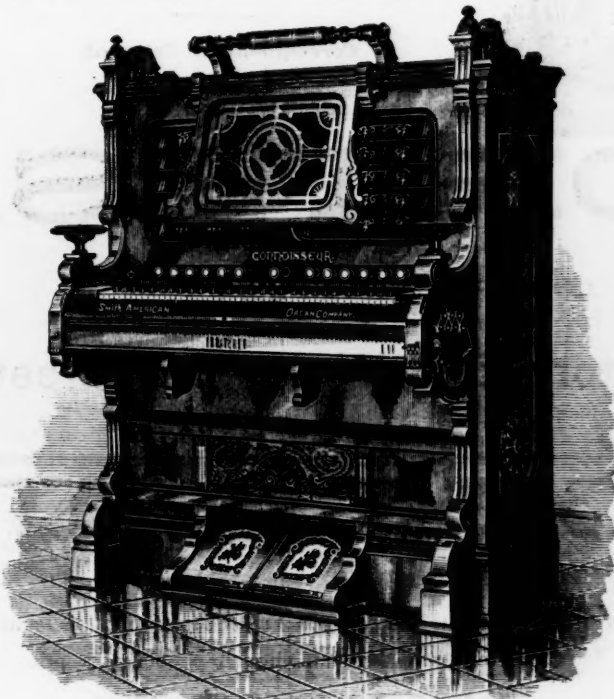
Yours very truly,

E. P. HAWKINS,

Manager for the Smith American Organ Company,
London, England.

[This London letter of Mr. Hawkins is a confirmation of the reports that have reached us and is a profound indorsement of the various articles which have appeared in the London papers on the same subject. To us it seems impossible that such methods could have prevailed and the only definition we can find for some of the work done by the jurors on musical instruments of the London International Inventions Exhibition is that "it is English, you know!"

The excellence and high standard attained by the Mason & Hamlin organs are recognized by every real musician and organ builder, and, as a matter of course, by the Smith American Organ Company, also as well as by Mr. Hawkins, the London representative of the latter company, who pays a just tribute to those instruments. The question under discussion does not apply to the



SMITH AMERICAN ORGAN, "THE CONNOISSEUR."



SMITH AMERICAN ORGAN, STYLE 420.

exhibition of the organs of Messrs. Mason & Hamlin and the harmoniums of Mustel, and this can be advertised for use with either name. Messrs. Brinsmead assert "that on the strength of these data the firms in question, in which officials are peculiarly interested, have obtained the equivalent of twenty medals in all, and if the medals are used as alleged this would be borne out by the facts."

I have no hesitation in averring that the firm of Brinsmead & Sons have for many years made the greatest progress in England in the construction of pianos, and to-day there are not made in England finer pianos than are turned out of their factory. It is peculiar, to say the least, that the claims of such a really progressive firm should be relegated to the second rank while it possesses recent and valuable inventions on which it legitimately bases its claims to recognition. In an "inventions" exhibition it is nothing short of scandalous that the most inventive firm in England should have been so unfairly treated. So far as a personal opinion is concerned, I may say that I have no bias toward any one of the English makers. Our company is on terms of friendliness with them all, though no business transactions have ever taken place with any of the firms mentioned. What is said is said without favor or prejudice.

That the ultimate disposition of the medals was never at all conjectural will be seen when I remark that the representative of the great firm of Messrs. Kirkman & Son said to me that when they received the notification of the award of a gold medal they were quite dumbfounded, believing that it had been already "magnetized," and that there was no chance whatever of a high

aggressive and intelligent efforts, as well as a positive indication that the jury were not qualified to adjudicate upon the delicate and important considerations submitted to them. Further than this we emphatically declare that the jurors passed over our exhibit with a most careless and cursory examination, the whole attention given us occupying not more than six or seven minutes. No interest whatever was manifested by any of the jurors beyond the single exception of Mr. Turpin, several not even looking at or touching the organ displayed for their criticism. We have too long held an eminent place in the manufacture of reed organs to permit this gross neglect of our claims to pass without prolonged protest and it is our purpose, unless a reconsideration of this verdict is accorded us, to carry this matter into the columns of the daily journals as well as the musical publications. We believe we are entitled to an equal award with the Mason & Hamlin Organ Company, and we make no doubt that this firm would unhesitatingly admit the propriety of such a decision. No company has done more than ours to elevate the standard of American organs, and very many of the improvements to be observed in this class of organ are the outcome of our study and labors.

We trust that due consideration will be given to the above, and we are,

Yours very truly,
THE SMITH AMERICAN ORGAN COMPANY,
E. P. HAWKINS, Manager.

After considerable delay we were advised that the jury declined to reconsider their decision, and we suggested the propriety of their converting our bronze medal into spectacle rims, and offered to provide lenses for them that would be less opaque or short-sighted than had been employed in the examination of our goods. As nothing further has been heard of the medal we presume this offer has been accepted.

This is the history of the musical section. I have learned that

award bestowed upon the Mason & Hamlin Company but to the action of the jury in the case of the Smith American organs, which is fully described in Mr. Hawkins's letter and which we have evidence is true.

In this connection we find it apropos to reproduce the cuts of the two instruments exhibited by the Smith American Organ Company at the said London Exhibition. The one is the now celebrated "Connoisseur" organ, and the other, the large twenty-stop pipe-top organ with double bank of keys and pedal bass. How these two organs could have been passed over by a number of musical gentlemen, how their examination could have resulted in the bestowal of anything less than a high award, is incomprehensible to us who have frequently examined and tested the two remarkable instruments.

The double-bank pedal organ is a fit substitute for a small pipe organ, with a large number of reeds arranged in an artistic fashion and by means of combinations and an original system of registration which enables the organist to produce a variety of effects often lacking in the ponderous pipe organ. The tone of this instrument is powerful, penetrating and pipe-like, and a competent performer who understands how to utilize the variety of mechanical devices can produce the most remarkable effects both with full organ and the solo organ. What

kind of a musical jury is it that can do so little as to award such a reed organ less than one of the highest awards?

The other, the "Connoisseur" organ, comes especially under the category of instruments the exhibition of which was requested by the International Inventions, as it contains *improvements* and *inventions* in reed-organ construction made only recently. A novel structure in

itself, this instrument possesses new tone characteristics that must attract the immediate attention of every individual claiming the title of musician. Without going into the details of construction, which is here somewhat out of place, suffice it to say that the resources of this instrument, the quality of tone, the peculiar effects in the production of *nuances*, the elaborate combinations, the proximity of the reeds to the

player's ear and the consequent easy control over effects, the position of the reeds in relation to a sounding-board ensuring a remarkable resonance—we say all these novelties in reed-organ construction are so attractive to a musical mind that we are stupefied at the action of the musical jurors of the London exhibition in reference to the Smith American organs.—EDITORS MUSICAL COURIER.]

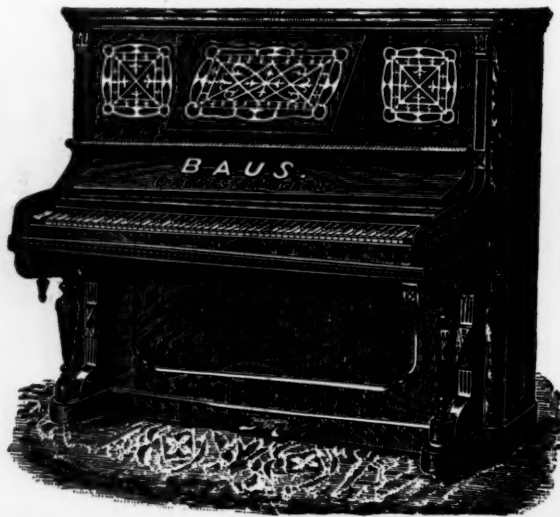
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The C. D. Pease Ornamental Panel.

SPECIFICATION FORMING PART OF LETTERS PATENT NO. 329,771, DATED NOVEMBER 3, 1885.

To all whom it may concern:

BE it known that I, Chauncey D. Pease, of New York City, in the County and State of New York, have invented certain new and useful improvements in ornamental panels, and I do hereby declare that the following is a full, clear, and exact description thereof:

The object of my invention is to provide an improved ornamental panel, which can be used in the fronts of upright piano cases, or in any other position, or in connection with any articles of cabinet work, where an ornamental panel is desired. And to this end my invention consists in the panel constructed as and of the material hereinafter described, and more specifically pointed out in the claims.

The ornamental panels as heretofore used for pianos have usually been formed of fretwork sawed out of wood. Besides being very difficult to make, such panels are very liable to warp, crack and break, and afforded no protection to the interior parts of the piano against the access of dirt, dust or moisture. The carved wood panels which have also been used are, as is well known, very costly and liable to warp and crack.

My panel, as hereinafter described, avoids all the objections to the fretwork, or carved panels, as set forth above, and at the same time it allows of greater variation in ornamental effects by the use of different combinations of colors than would be possible with wooden panels.

In making my panel I take a plate of what is usually called "flashed glass"—that is, glass composed of two layers, one of which is clear or plain glass, and the other is colored. This colored layer, which preferably forms the front of the sheet of glass, as I use it, is then cut or etched away down to the clear glass, so as to leave an ornamental design in relief, formed of the parts of the colored layer left uncut.

The removal of portions of the colored layer, to have the desired design, may be accomplished in any of the well-known ways; for instance, the well-known process of etching by acid might be employed, or the process of cutting or etching by means of the sand blast. After the design had been thus produced, standing out on the face of the colorless glass, the plate is then polished, and a background of any desired color is placed behind it, either before or after the plate is placed in its frame to form the panel.

This backing, or background, forming part of my panel, can be either attached or applied to the plate directly, or may be held in place by a suitable further backing or frame. It is intended that this backing, however applied, or of whatever it may consist, shall have a color contrasting with the color of the design on the front of the plate. I do not, however, limit myself to any color, material, or way of applying or holding the backing in place. The contrasting color of the background brings out the design on the plate most clearly and beautifully. The design on my panel, as made, can be more cheaply, rapidly, clearly and finely cut than would be possible in the case of a fretwork sawed panel.

The whole panel, including the design in relief, can be very highly polished—more so than wood—and is not liable to get scratched. There is no varnish to crack and flake off with changes of temperature; and the panel is not liable to crack and break. It thoroughly and effectually excludes all dust and dampness, and can be easily and quickly cleaned at any time by washing, or by simply wiping off with a cloth. As the interstices between the parts of the raised design are very shallow, there is little or no opportunity for the lodgment of dust, and if any should find lodgment, it is thoroughly removed by the wiping with a cloth. The great advantage of this will be clearly understood by those who have observed how rapidly the dust collects in the corners and crevices of wooden fretwork panels, and how difficult it is to get it out so that the appearance of the panel will not be marred.

I contemplate, as indicated hereinbefore, making the backing of the panel of a piece of satin or other material, or of paint applied to the back of the plate. The plate of glass used may be formed of two layers of different colors, instead of one of the layers being of plain glass. Then the design being cut in one of the layers, the other will form the background, but I prefer to use the ordinary flashed glass, as described, and to apply a background to the plate.

Instead of having the colored design on the front of the plate, it can, without departure from my invention, be on the back of the plate, and the backing, or background, can then be applied in the same way as before to set off the design by showing through the clear space therefor and the clear glass in front. Having thus described my invention, what I claim is:

1. An ornamental panel consisting of a plate of glass, having on its surface a raised design in color, and a suitable backing, substantially as described.

2. In combination with the plate of flashed glass, upon which a design has been formed by removing portions of the colored surface, a colored backing behind the plate, substantially as and for the purpose described.

3. The panel consisting of a layer of clear glass, an ornamental raised design in colored glass on the front of this layer, and a colored backing adapted to show through the clear glass between the portions of the colored design, substantially as and for the purpose described.

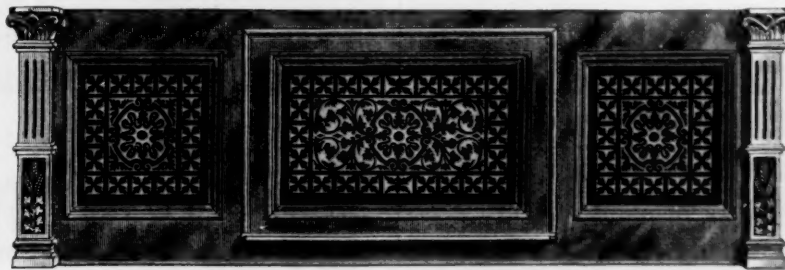
In testimony whereof I hereunto set my hand this 16th day of May, 1885.

CHAUNCEY D. PEASE.

The Stieffs Hold Out.

THE firm of Charles M. Stieff, of Baltimore, have, according to latest advices, not conceded to the demands of their men.

Mr. Wm. J. T. Cooney, the president of the Baltimore Federation of Labor, who had been agreed upon to arrange the differences between Messrs. Stieff and the workmen, together with the piano makers' committee, called upon Mr. Stieff a few days ago to tell him that, after sifting the evidence concerning the bad faith of an employee who has incurred the enmity of the Piano Makers' Union, the men could not resume work while Mr. Sheer was employed in Stieff's factory without violating their obligation as members of Piano Makers' Lodge No. 7. Mr. Stieff said he still had a doubt that the letter which would prove Mr. Sheer's bad faith was ever in existence. Mr. Cooney then asked both the men and Mr. Stieff if he had left anything undone to bring about a fair settlement of the trouble, and they gave him the fullest credit. Mr. Cooney showed Mr. Stieff a boycott letter



GLASS FRONT FOR STYLE 8. (Patented Nov. 3, 1885.)

from the Central Labor Union of New York, and begged him to reconsider his determination to hold out.

The Federation of Labor met the next night, with Wm. J. T. Cooney in the chair. The Stieff committee reported that they could not bring about a reconciliation between the parties and the committee was discharged. A letter from the Central Labor was read, showing the attitude of that body as opposed to Mr. Stieff.

The Trade.

- Johnson, of Halifax, N. S., was in town last week.
- Cross & Ambuhl, of Chicago, now sell the Blüthner pianos.
- D. F. Chase, dealer in music, &c., Littleton, N. H., has failed.
- Smith & Nixon, of Cincinnati, are handling New England pianos.
- C. C. Briggs & Co. are making some of the handsomest upright piano-cases we have seen.
- St. Buckley, of Chillicothe, Ohio, reports an improvement in trade. He pushes the New England.
- Mr. George Cook, president of the Hallet & Davis Piano Company, is traveling in the West, accompanied by his wife.
- Armstrong & Miller, of Mount Vernon, Ohio, are meeting with excellent success in their new venture in the music business.
- John A. Schenk, of Dayton, Ohio, is making alterations which will enlarge his music store. He has heretofore been cramped for room.
- William A. Evans & Brother, music publishers, No. 1 Columbia-st., Boston, have been petitioned into insolvency by the Bacon Paper Company.
- Harris, of Columbus, Ohio, it is rumored, is going out of business. It will be remembered he recently made an assignment to his wife, in whose name he has since been trading.
- The Hamilton Music House, of Springfield, Ohio, has again changed hands and is now, presumably, owned by a deacon of the Methodist Episcopal Church. The past history of the concern has not been such as to warrant the belief of its ultimate success.
- A musical top has been patented by Mr. Robert Richardson, of Detroit, Mich. It has a toothed cylinder arranged to operate a comb, a fan supported partly or entirely within the shell of the top, with a worm wheel on the periphery of the toothed cylinder, so the comb will be operated by the rotary motion of the top.—*Scientific American*.

—The new factory which will be occupied in about a month from now by Messrs. Christie & Son is located on Forty-eighth-st., between Tenth and Eleventh aves., and it was erected originally for the manufacture of antique and artistic furniture. It is constructed in the best manner and is exactly suited and adapted for piano manufacturing.

—The advance sheets which we have seen indicate that the new catalogue, which will soon be issued by the Guild Piano Company, of Boston, will be one of the most elaborate and beau-

tiful pamphlets ever gotten up in the trade. A companion book to the catalogue will also be issued by the company, the contents of which will create considerable comment in the trade.

—Mr. Freeborn G. Smith's case factory, at Leominster, Mass., has lately been averaging seventy-five piano-cases per week output. The ten retail warerooms in New York, Brooklyn, Saratoga, Washington, Philadelphia and Jersey City, all owned, controlled and managed by Mr. Smith, keep his factory running on full time. Mr. Smith is one of the shrewdest men in the piano business.

From Mr. Rogers.

BOSTON, February 24, 1886.

Editor Musical Courier:

IN your comments on my letter of the 6th inst., published on February 24 in THE MUSICAL COURIER, you write as though you imagined I was ignorant of the fact that parties furnishing piano materials, such as felts, sounding-boards, &c., had more than one grade, and consequently more than one price. If you will again read the letter carefully you will see that I mention the grade in several places in my letter of the 6th, but knowing full well that all piano makers are fully aware of the difference in goods and also in prices. I did not think it at all necessary to call particular attention to that fact, but as you have brought up the matter I will say that possibly you are not aware of the existence of a fourth grade which is quite extensively used. This grade is no grade at all, but simply refuse stock that is not fit to enter into any part of even stable furniture, but is bought up in the lump by makers of the cheapest of stenciled pianos. When a difference of fully 300 per cent. in the cost of articles of similar appearance is shown, does it not show a grade of both material and labor far below the "third grade" mentioned by you? It is impossible for those who are not experienced in this line of goods to detect the difference between first and second qualities, and some cannot tell the difference between first and third. We have at wareroom two samples of a well-known felt, direct from the manufacturer, and marked by him "No. 1" and "No. 2."

The No. 2 looks fully as fine and cuts fully as smooth as the No. 1, and is fully as white and free from blemish. We have seen customers repeatedly select the No. 2 as being the finest quality; the main difference is this, the No. 1 has much longer and finer fibre. The inexperienced will also select for a sounding-board the pure white wood, whereas it is well known that the fine red-grained wood is the best, especially for the treble. This class are also apt to select ivory keys which show considerable grain, as they feel quite sure in that case that it is not celluloid. In fact, a good share of the material used in pianos is liable to the same criticisms at the hands of the inexperienced. Consequently swindling by false representations in regard to materials used will continue in spite of either of us until the public generally are fully posted in all such matters, and that will not, in all probability, be in your day or mine. Still, like Lincoln and the poor hog, you can go on with a lighter heart and clearer conscience, knowing that you have done your best to get the hog out of the mud, and, in fact, it is just about that "grade" of a job and you will probably get as many thanks as Lincoln got from the hog. Yours truly,

CHAS. E. ROGERS.

The Haines-Whitney Sale.

THE finale of the Haines-Whitney affair culminated at the auction sale, of which only a notice has been published. We are enabled to give a few particulars. The total amount of the sale was \$3,084.10. A small Blüthner grand brought as much as \$390. New England pianos held their own in figures; the handsome offices, \$165; the safe, \$100. An ordinary pine closet, with two doors, which were locked, and which Mr. Jones told the auctioneer contained nothing of value was sold for \$3.50. When the purchaser opened it he was thunderstruck—it contained \$100 worth of piano covers. Next a box or chest was offered; it also was reported as containing nothing of value, and it was sold for \$10, and \$50 worth of repairing material was found in it. All this is an evidence of gross negligence. The clock, which was sold for \$7, cost originally only \$5, but its vicissitudes count for something. It struck the expiring tones of the Pelton, Pomeroy & Cross house, where it was bought for \$5, and now again struck expiring tones, selling for \$7.

Arrest of Cadby.

THE following telegram from Hudson, N. Y., partly explains the latest phase of the Cadby failure and flight:

HUDSON, N. Y., March 6, 1886.—J. H. W. Cadby, an extensive dealer in musical instruments in Kingston, Catskill and Schenectady, with headquarters in this city, was arrested at Hamilton, Ont., to-day, charged with forgery. He was about to leave for England and was to sail under the alias of "A. Webster." The charge is made by the Farmers' National Bank of this city, and the amount is placed at about \$6,000. He will be returned on extradition papers.

—Albert H. Wood, who recently died, was at one time organist of St. Thomas's Church and chief salesman at Messrs. Steinway & Sons' establishment.

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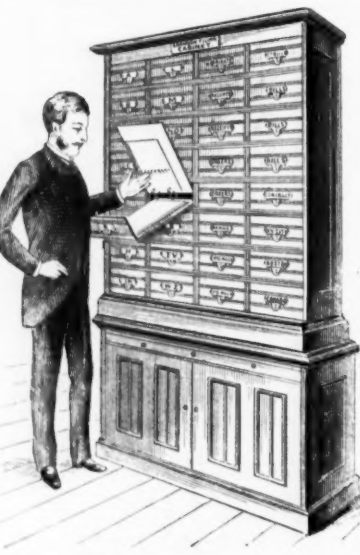
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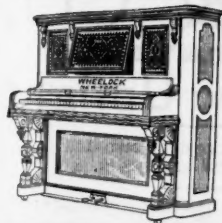
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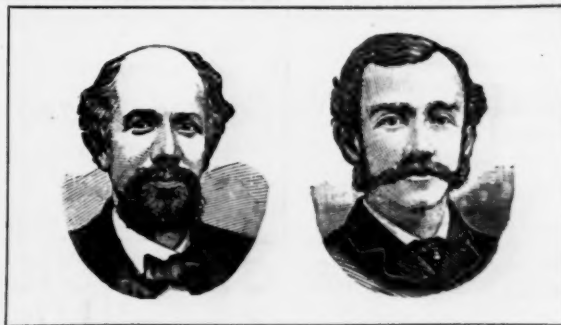
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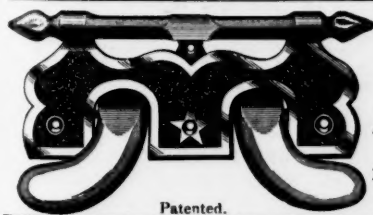
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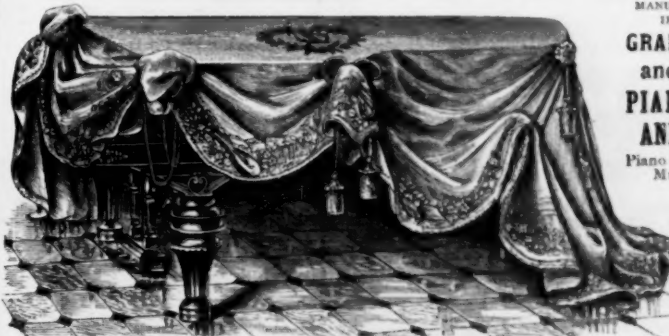
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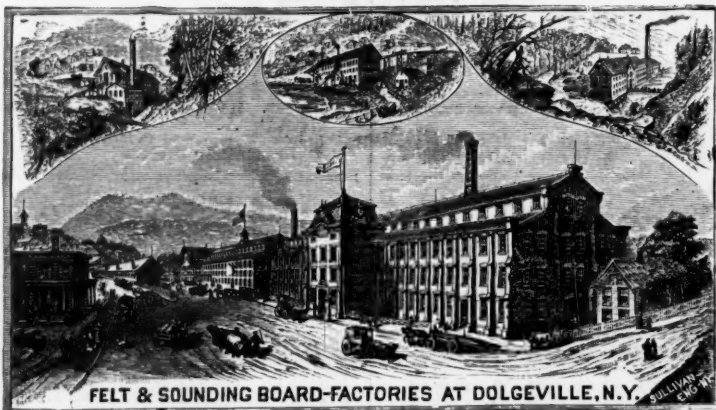
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